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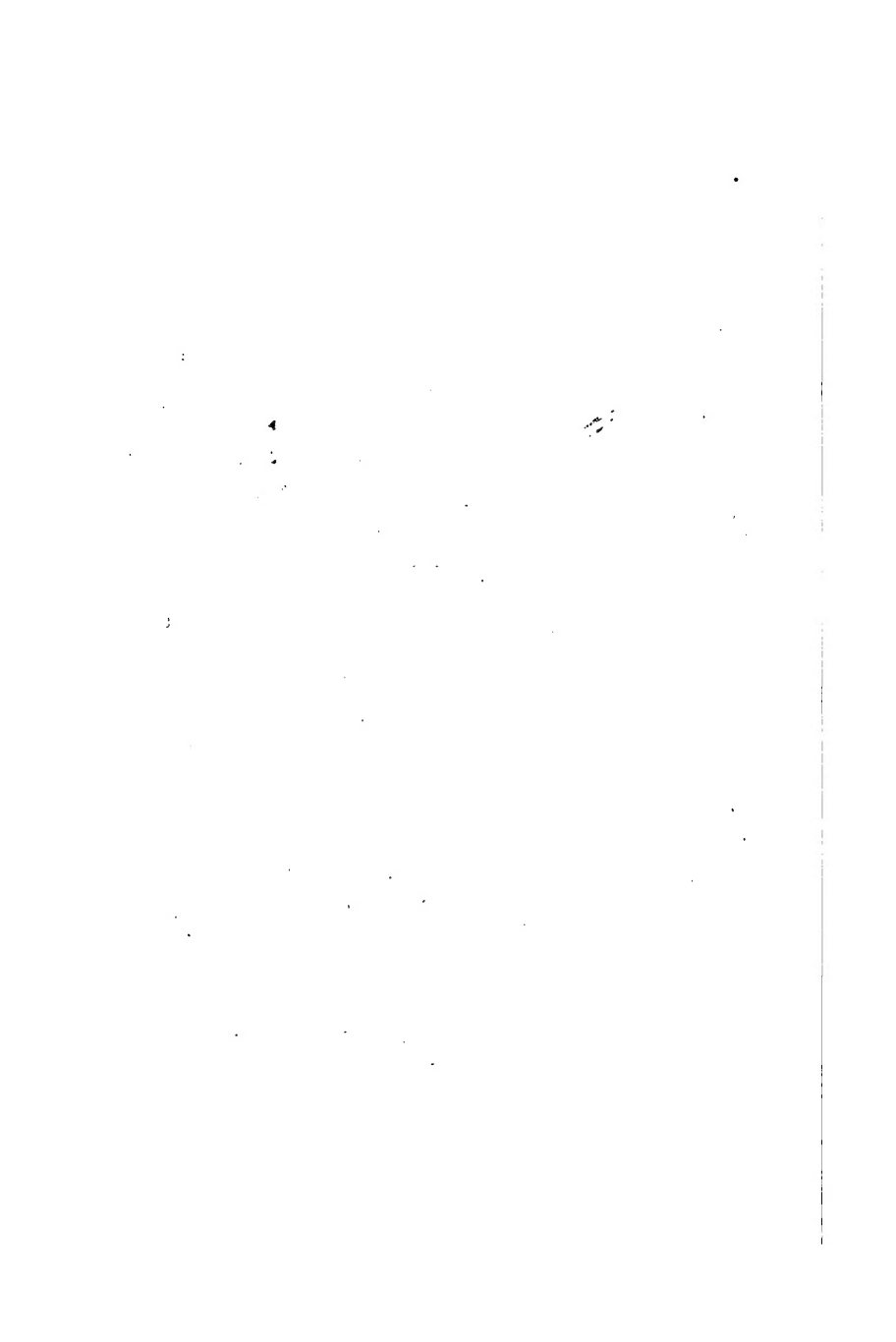
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FELLOW AND TUTOR OF CORPUS CHRISTI COLLEGE, OXFORD; AND LATE
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THE HECUBA

NEW EDITION

RIVINGTONS
WATERLOO PLACE, LONDON

MDCCCLXXXV

292. f. 12.



DRAMATIS PERSONÆ.

Ἑκάβη, late queen of Troy, a captive.

Ὀδυσσεὺς, king of Ithaca, Greek chieftain.

Πολυξένη, daughter of Hecuba.

Ἀγαμέμνων, leader of the Greeks.

Ταλθύβιος, herald and attendant of Agamemnon.

Πολυμήτωρ, king of the Thracian Chersonesus.

Chorus of Trojan captive women.

The scene is the shore of the Thracian Chersonesus, with Hecuba's tent in front, and the other tents of the army near : behind, the sea and the ships.

This scene remains the same all through the play.

P R E F A C E.

THE outline of the plot of the **HECUBA** is as follows :—

The main subject is the misery and vengeance of the captive **HECUBA**, queen of **Troy**. Her daughter, **POLYXENA**, is doomed to be sacrificed on the tomb of **ACHILLES**, to appease the uneasy ghost of that departed hero. **ODYSSEUS** informs her of this resolve and claims **POLYXENA**. **HECUBA** appeals to him, reminds him how she once saved his life, and begs for her daughter's in return. **ODYSSEUS** pleads the decree, which he cannot undo. **POLYXENA** shows a noble readiness to die, and **HECUBA** is left in despairing grief after a vain attempt to be allowed to die in her daughter's place. [Scene I.]

TALTHYBIUS comes and tells her of her daughter's noble and courageous death, and how the Grecian youths did her honour.

[Scene II.]

HECUBA then hears of the finding of the body of her son **POLYDORUS**, who had been entrusted to the care of **POLYMESTOR**, king of the **Chersonese**, and had been murdered by him for his gold. She entreats **AGAMEMNON** to help her to vengeance ; he hesitates, but agrees at last to countenance the deed, if she will do it.

[Scene III.]

POLYMESTOR comes to see **HECUBA** at her request, and she entices him into her tent with his children, where she and the Trojan captives murder the children and blind the father's eyes.

[Scene IV.]

AGAMEMNON comes on the scene ; **POLYMESTOR** rushing blinded out of the tent appeals to him for justice : he hears both sides, and decides that the murderer has been justly requited. The dead bodies are then buried ; a wind springs up, and the ships start for Greece.

[Scene V.]

The **HECUBA** is one of the most widely read of all **EURIPIDES'** plays, partly on account of its being, on the whole, easy (though by no means without some obscurities of the author's own peculiar kind), but chiefly owing to its undeniable beauties

First, the figure of *HECUBA* herself is strong both in conception and execution. She combines the characteristics of the *barbarian* (according to the Greek conception) and the *queen*. She is at once passionate and dignified, unselfishly devoted to her children, and relentless in revenge against the faithless *POLYMESTOR*. The skill of *EURIPIDES* in producing dramatic "effects" comes out in the case of *HECUBA* prominently. Her earnest entreaty to die for her daughter (154), or at least with her (163); her utter prostrate grief when she is carried away (207); her moment of joy at the thought she is to die also (232); her calm, dignified grief when she hears how nobly her daughter died (308); the passionate appeal to *AGAMEMNON* for help against her son's murderer, ending with a most powerful climax (411—461); her subtlety in entrapping *POLYMESTOR*, and the scathing bitterness of her reply to him before the judge, are all most effectively worked up, and make a series of most successful pictures.

POLYXENA, again, although there is very little of her in the play, is distinct, and beautiful in her noble calm and courage. She does not desire to live merely as a slave, with a slave for husband: a noble death is better (120 sqq.): and when her mother falls into despairing grief she gently rebukes her (174), and hides her own head that sympathy may not break down her composure (202). But the most charming piece of all about *POLYXENA* is *TALTHYBIUS*' account of her death. *EURIPIDES* is always effective in narrative, and is skilful in what is pathetic; and the beauty and pathos of that narrative are consummate (235—306).

The minor parts are also not inadequate. *ODYSSEUS* shows a heartless flippancy and levity in his interview with *HECUBA*, which contrast with the real tragedy he is announcing very strongly: he also (106 sqq.) gives us a good specimen of his proverbial skill in rhetoric.

AGAMEMNON does not raise much interest, but there is a touch of greatness in his stately courtesy and compassion for his royal prisoner, now fallen so low.

On the other hand, there certainly are some faults in the play; but, for the most part, it is perhaps better to leave these to the

individual reader to discover. There is one, however, which strikes all readers—namely, that the interest of the piece as a drama is much impaired, if not destroyed, by the fact that there are two unconnected stories woven (by a rather flimsy link) into one. The play thus depends for its interest on the effectiveness of its separate scenes, and not on any single thread of development; a point which, however, is not of such importance with Euripides as it would have been with other poets, since the skill of our author always lies rather in successful workmanship in detail, in effective *situations*, than in real dealing with character, or the larger questions of human life.

Those current allusions which EURIPIDES is so fond of bringing in are not absent from this play. We have a sneer at demagogues (37); a reference to a favourite question of the philosophic schools (320); two interesting little artistic illustrations (285, 428); and, finally (in 688), a sarcasm on the sophists, which seems to point to that later mood of the poet (that is so marked in the BACCHAE) wherein he seems desirous to draw a distinction between his own position and the more recent developments of the innovating school with which ARISTOPHANES (and others) confounded him. The date of the play cannot be fixed. It is probably, however, considerably earlier than the BACCHAE, as the character of the metre and some other small considerations indicate.

It has been necessary to curtail the play a good deal, to reduce it within the limits required for the purposes of this edition. The choric odes are, as usual, entirely omitted. I have also designedly omitted the prologue, which is rather frigid, and not properly dramatic at all. The only other scene entirely left out is that which relates the finding of POLYDORUS' corpse, and in that there is not much interest. The little reflections of the chorus also in the scenes, which strike the modern ear as rather bald, and interrupt the action, have been mostly struck out.

I may perhaps mention, that wherever I have quoted from other plays of this series, the number of the line in the full edition of the play is also given in brackets.

SCENE I.

The shore of the Thracian Chersonese. The tents of the Greeks in the foreground, and the sea in the background, with ruins of Troy. HECUBA and her daughter POLYXENA weeping together in the deepest grief. They start up as ODYSSEUS approaches from the tents, and POLYXENA retires, while HECUBA advances to receive him. He addresses her quietly and coldly as follows:—

ΟΔ. γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
 ψῆφόν τε τὴν κρανθεῖσαν, ἀλλ' ὅμως φράσω.
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
 σφάζαι πρὸς ὄρθον χῶμ' Ἀχιλλείου τάφου.
 ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 ἱερεὺς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
 οἶσθ' οὖν ὃ δρᾶσον; μήτ' ἀποσπασθῆς βίᾳ
 μήτ' ἐς χερῶν ἀμιλλαν ἐξέλθης ἐμοί·
 γίγνωσκε δ' ἄλκην καὶ παρουσίαν κακῶν
 τῶν σῶν. σοφόν τοι κὰν κακοῖς ἂν δεῖ φρονεῖν.

ΕΚ. [*in utter misery, to herself*]

αἰαῖ· παρέστηχ', ὥς ξοικ', ἀγὼν μέγας,
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
 κἀγαγ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,
 οὐδ' ὤλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρώ
 κακῶν κάκ' ἄλλα μέλζον' ἢ τάλαιν' ἐγώ.

[*more quietly and with humility, to ODYSSEUS*]

THE HECUBA OF

εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπρὰ μηδὲ καρδίας δηκτῆρια
ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεῶν,
ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.

20

ΟΔ. ἔξεστ', ἐρώτα' τοῦ χρόνου γὰρ οὐ φθονῶ.

ΕΚ. οἶσθ' ἥνικ' ἦλθες Ἰλίου κατάσκοπος,
δυσχλαινία τ' ἄμορφος, ὁμμάτων τ' ἄπο
φόνου σταλαγμοὶ σὴν κατέσταζον γένυν;

ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἐψασέ μιν.

25

ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνῃ κατεῖπ' ἐμοί;

ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.

ΕΚ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν;

ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.

ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὢν ἐμὸς τότε;

30

ΟΔ. [*lightly*] πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.

ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός;

ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.

ΕΚ. [*vehemently*] οὐκουν κακύνει τοῖσδε τοῖς βουλευμασιν,
ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν,

35

δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύναι;

ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους

ζηλοῦτε τιμάς· μηδὲ γινώσκουσθέ μοι,

οἱ τοὺς φίλους βλάπτουντες οὐ φροντίζετε,

ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.

40

ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι

ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου;

πότερα τὸ χρεὶν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν

πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει;

ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων

45

EURIPIDES.

ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἴργασται κακόν.
 Ἐλένην νιν αἰτεῖν χρὴν τάφῳ προσφάγματα·
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμάλωτον χρὴ τιν' ἔκκριτον θανεῖν 50
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
 ἢ Τυνδαρίδης γὰρ εἶδος ἐκπρεπεστάτη,
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσον ἠϋρέθη.
 τῷ μὲν δικάῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ, 55
 ἄκουσον. ἦψω τῆς ἐμῆς, ὥς φῆς, χερὸς
 καὶ τῆς γεραιᾶς προσπίτνων παρηγίδος·
 [*bending as a suppliant before him and touching his hand
 and cheek*]
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγώ,
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης, 60
 μηδὲ κτάνητε. τῶν τεθνηκότων ἄλις·
 ταύτη γέγηθα κάπιλήθομαι κακῶν·
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχή,
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ.
 οὐ τοὺς κρατοῦντας χρὴ κρατεῖν ἢ μὴ χρεῶν, 65
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν ἀεὶ.
 καγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἡμαρ ἐν μ' ἀφειλετο.
 [*laying her hand on his heard in tones of earnest entreaty*]
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον· ἔλθων δ' εἰς Ἀχαιῶκόν στρατὸν 70
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος
 γυναικας, ἃς τὸ πρῶτον οὐκ ἐκτείνετε.

THE HECUBA OF

βωμῶν ἀποσπάσαντες, ἀλλ' ῥκτείρατε.
νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
καὶ τοῖσι δούλοις αἵματος κείται πέρι.
τὸ δ' ἀξίωμα, κὰν κακῶς λέγῃς, τὸ σὸν
πέλσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
κάκ τῶν δοκούντων αὐτὸς οὐ ταῦτόν σθένει.

75

ΟΔ. [*quietly*] Ἐκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενί.

80

ἐγὼ τὸ μὲν σὸν σῶμ', ὑφ' οὐπὲρ ἡνύχουν,
σώζειν ἔτοιμός εἰμι, κοῦκ ἄλλως λέγω·
ἀ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ.

85

ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ
μηδὲν φέρηται τῶν κακίωνων πλέον.

ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ.

90

οὐκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι;

εἶεν· τί δῆτ' ἔρεῖ τις, ἦν τις αὖ φανῇ
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία;

95

πότερα μαχόμεσθ', ἢ φιλοψυχήσομεν,
τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον;

καὶ μὴν ξμοιγε ζῶντι μὲν καθ' ἡμέραν,
κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·

τύμβον δὲ βουλοίμην ἂν ἀξιούμενον

τὸν ἐμὸν ὀρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις.

100

εἰ δ' οἰκτρὰ πάσχειν φῆς, τάδ' ἀντάκούε μου·

EURIPIDES.

εἰσὶν παρ' ἡμῖν οὐδὲν ἥσσον ἄθλιαι
 γραῖαι γυναῖκες ἥδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφῶν τητῶμεναι,
 ὦν ἦδε κεύθει σώματ' Ἰδαία κόνις. 105

τόλμα τάδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἡγεῖσθε μήτε τοὺς καλῶς τεθνηκότας
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,
 ὑμεῖς δ' ἐχθηθ' ὅμοια τοῖς βουλευμάσιν. 110

[*HECUBA rises from her suppliant posture, and turns away from him in despair. POLYXENA comes forward, and her mother speaks sadly to her*]

ΕΚ. ὦ θύγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ριφθέντες ἀμφὶ σοῦ φόνου·
 σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε, πάσας ὥστ' ἀηδόνος στόμα 115
 φθογγὰς λείψα, μὴ στερηθῆναι βίον.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσεῶς γόνυ,
 καὶ πείθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖται τύχην.

[*POLYXENA approaches him to supplicate him: he wraps his hand in his garment, and turns his face away: she stands still, and speaks*]

ΠΟ. ὀρώ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος 120
 κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μή σου προσθίγω γενειάδος.
 θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία·
 ὥς ἔψομαί γε, τοῦ τ' ἀναγκαίου χάριν
 θανεῖν τε χρήζουσ'· εἰ δὲ μὴ βουλήσομαι, 125

THE HECUBA OF.

κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ ζῆν ; ἦ πατὴρ μὲν ἦν ἀναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίον·
 ἔπειτ' ἐθρέφθην ἐλπιδῶν καλῶν ὑπο,
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων 130
 ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίζομαι·
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα
 θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν·
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 135
 τὴν Ἑκτορός τε χατέρων πολλῶν κάσιν,
 προσθεῖς δ' ἀνάγκην σιτοποιδὸν ἐν δόμοις,
 σαίρειν τε δῶμα κερκίσιν τ' ἐφειστάναι
 λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
 λέχη δὲ τὰμὰ δούλος ὠνητός ποθεν 140
 χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.
 οὐ δῆτ' ἀφίημ' ὀμμάτων ἐλευθέρου
 φέγγος τόδ', "Αἰδῇ προστιθεῖς ἐμὸν δέμας.
 ἄγ' οὖν μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρώ 145
 θάρσος παρ' ἡμῖν ὥς ποτ' εὔ πρᾶξαί με χρή.
 [turning to her mother]
 μήτηρ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη
 λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν, πρὶν αἰσχροῦν μὴ κατ' ἀξίαν τυχεῖν.
 ὅστις γὰρ οὐκ εἰώθε γεύεσθαι κακῶν, 150
 φέρει μὲν, ἀλγεί δ' αὐχέν' ἐντιθεὶς ζυγῶ·
 θανὼν δ' αἶ' εἴη μᾶλλον εὐτυχέστερος
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

EURIPIDES.

- EK.** [*sadly, to her daughter*]
καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσσεστιν. [*to Odysseus*] εἰ δὲ δεῖ τῷ Πηλέως 155
χάριν γενέσθαι παιδί, καὶ ψόγον φυγεῖν
ὑμᾶς, Ὀδυσσεύ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
κεντεῖτε, μὴ φειδῶσθ'· [*wife desists*] ἐγὼ ἔτεκον Πάρι
δς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν. 160
- ΟΔ.** [*coldly*] οὐ σ', ὦ γεραιά, καταναεῖν Ἀχιλλέως
φάντασμ' Ἀχαιοῦς, ἀλλὰ τήνδ', ᾗτήσατο.
- EK.** [*earnestly*] ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δις τόσον πῶμ' αἵματος γενήσεται
γαῖα νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ. 165
- ΟΔ.** ἄλις κόρης σῆς θάνατος· οὐ προσοιστέος
ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν.
- EK.** [*resolute*] πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
- ΟΔ.** [*ironically*] πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.
- EK.** [*clasping tight hold of POLYXENA*]
ὁποῖα κισσὸς δρυὸς ὅπως τῇσδ' ἐξομαι. 170
- ΟΔ.** οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
- EK.** ὥς τῇσδ' ἐκούσα παιδὸς οὐ μεθήσομαι.
- ΟΔ.** ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.
- ΠΟ.** [*quietly, turning first to one and then the other*]
μήτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,
χάλα τοκεῦσιν εἰκότως θυμουμένοις, 175
σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαι τε σὸν
γέροντα χρώτα πρὸς βίαν ὠθουμένη,
ἀσχημονήσαι τ' ἐκ νέου βραχίονος

THE HECUBA OF

σπασθείς; ἂ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον. 180

ἀλλ', ὦ φίλη μοι μήτηρ, ἡδίστην χέρα
δὸς καὶ παρειὰν προσβαλεῖν παρηλίδι·
ὥς οὐ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
ἄκτινα κύκλον θ' ἡλίου προσόψομαι.

[they embrace with despair]

τέλος δέχει δὴ τῶν ξμῶν προσφθεγμάτων. 185

ὦ μήτηρ, ὦ τεκοῦσ', ἄπειμι δὴ κάτω. [weeping]

ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν.

ΠΟ. ἄνυμφος, ἄνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.

ΕΚ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.

ΠΟ. ἐκεῖ δ' ἐν Ἀΐδου κείσομαι χωρὶς σέθεν. 190

ΕΚ. οἴμοι τί δράσω; ποῖ τελευτήσω βίον;

ΠΟ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσιν;

ΕΚ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.

ΠΟ. [with another passionate embrace]

ὦ στέρνα, μαστοί θ', οἷ μ' ἐθρέψαθ' ἡδέως.

ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλία τύχης. 195

ΠΟ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι—

ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

ΠΟ. ὃ τ' ἐν φιλιπποῖς Ὀρῆξι Πολύδωρος κάσις.

ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ' ὧδε πάντα δυστυχῶ.

ΠΟ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σόν. 200

ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὕπο.

ΠΟ. [POLYXENA tears herself away from her mother, and turns to ODYSSEUS, who takes her hand to lead her off]

κόμιζ', Ὀδυσσεῦ, μ' ἀμφιβείς κára πέπλοισ·

ὥς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν

θρήνοισι μητρός, τήνδε τ' ἐκτίκω γόοις.

EURIPIDES.

[turning her face to the sky]

ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 205
μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

[ODYSSEUS covers her face and leads her off.]

EK. οἱ 'γὼ· προλείπω· λύεται δὲ μου μέλη.

[she sinks half fainting and calls impotently after her daughter]

ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,
δός· μὴ λίπῃς μ' ἄπαιδ'. ἀπωλόμην, φίλαι. 210
[She remains lifeless and speechless on the ground.]

END OF SCENE I.

THE HECUBA OF

SCENE II.

HECUBA lying on the ground with her robes wrapped round her. TALTHYBIUS the herald comes on the stage, and finding no one there turns to the Chorus in the orchestra and inquires—

TA. ποῦ τὴν ἄνασσαν δὴ ποτ' οὔσαν Ἰλίου
Ἑκάβην ἂν ἐξεύροιμι, Τρωάδες κόραι;

XO. [*The leader of the Chorus replies, pointing to the prostrate queen*]
αὕτη πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονί,
Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.

TA. [*starting back in horror, and lifting his hands to heaven*]
ὦ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὄρᾶν; 215
ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα τᾶν βροτοῖς ἐπισκοπεῖν;
οὐχ ἦδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν;
οὐχ ἦδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ; 220
καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
αὕτη δὲ δούλη, γραῦς, ἄπαις, ἐπὶ χθονὶ
κεῖται, κόνει φύρουσα δύστηνον κára.
[*sighing pitifully*]

φεῦ φεῦ· γέρων μὲν εἰμ'· ὁμως δέ μοι θανεῖν
εἴη, πρὶν αἰσχυρᾷ περιπεσεῖν τύχη τινί· 225
[*turning to HECUBA and speaking in tones of gentle sympathy*]

ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κára.

EURIPIDES.

- EK.** [*rising and looking wildly about her*]
 ἔα· τίς οὗτος σῶμα τοῦμὸν οὐκ ἔῃς
 κεῖσθαι ; τί κινεῖς μ', ὅστις εἶ, λυπουμενήν ;
- TA.** Ταλθύβιος ἦκω, Δαναῖδῶν ὑπηρέτης, 230
 Ἀγαμέμνονος πέμψαντος, ᾧ γύναι, μέτα,
- EK.** [*rising eagerly*] ᾧ φίλτατ', ἄρα καὶ ἐπισφάξαι τάφῳ
 δοκοῦν Ἀχαιοῖς ἦλθες ; ὥς φίλ' ἂν λέγοις.
 σπεύδωμεν, ἐγκυνῶμεν, ἡγοῦ μοι, γέρον.
- TA.** σὴν παῖδα κατθανοῦσαν ὥς θάψῃς, γύναι, 235
 ἦκω μεταστείχων σε· πέμπουσιν δέ με
 δισσοί τ' Ἀτρεΐδαι καὶ λεῶς Ἀχαιῆκος.
- EK.** [*in despair again*]
 οἴμοι, τί λέξεις ; οὐκ ἄρ' ὥς θανουμένους
 μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά ;
 ὀλωλας, ᾧ παῖ, μητρὸς ἀρπασθεῖς' ἀπο· 240
 ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'· ᾧ τάλαιν' ἐγώ.
 πῶς καὶ νυν ἐξεπράξατ' ; ἄρ' αἰδούμενοι
 ἢ πρὸς τὸ δεινὸν ἦλθεθ', ὥς ἐχθράν, γέρον,
 κτείνοντες ; εἰπέ, καίπερ οὐ λέξω φίλα.
- TA.** [*moved to tears and reluctantly*] 245
 διπλᾶ με χρήσεις δάκρυα κερδᾶναι, γύναι,
 σῆς παιδὸς οἶκτῳ· νῦν τε γὰρ λέγων κακὰ
 τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὠλλυτο.
 παρὴν μὲν ὄχλος πᾶς Ἀχαιῆκου στρατοῦ
 πλήρης πρὸ τύμβου, σῆς κόρης ἐπὶ σφαγᾶς·
 λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς 250
 ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
 λεκτοί τ' Ἀχαιῶν ἐκκριτοὶ νεανῆαι,
 σκίρτημα μόσχου σῆς καθέζοντες χεροῖν,

THE HECUBA OF

ἔσποντο· πλήρες δ' ἐν χεροῖν λαβὼν δέπας
 πάγχρυσον, ἔρρει χειρὶ παῖς Ἀχιλλέως 255
 χοὰς θανόντι πατρί· σημαίνει δέ μοι
 σιγὴν Ἀχαιῶν παντὶ κηρύξαι στρατῷ.
 καὶ γὰρ παραστὰς εἶπον ἐν μέσοις τάδε·
 'σιγᾶτ', Ἀχαιοί, σίγα πᾶς ἔστω λεώς·
 'σίγα, σιώπα·' νήνεμον δ' ἔσθησ' ὄχλον. 260
 ὁ δ' εἶπεν, 'ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,
 'δέξαι χοὰς μοι τάσδε κλητηρίους,
 'νεκρῶν ἀγωγούς· ἔλθθ' ὡς πῆις μέλαι
 'κόρης ἀκραιφνὲς αἷμ', ὃ σοι δωρούμεθα
 'στρατός τε καὶ γὰρ· πρηνεμένης δ' ἡμῖν γενοῦ, 265
 'λῦσαί τε πρύμνας καὶ χαλινωτήρια
 'νεῶν δὸς ἡμῖν, πρηνεμενοῦς τ' ἀπ' Ἰλίου
 'νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.'
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν 270
 ἐξεΐλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔνευσε παρθένον λαβεῖν.
 ἦ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον
 'ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 'ἐκοῦσα θνήσκω· μή τις ἄψηται χροὸς 275
 'τοῦμοι· παρέξω γὰρ δέρεν εὐκαρδίως.
 'ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω,
 'πρὸς θεῶν μεθέντες κτείναντ'· ἐν νεκροῖσι γὰρ
 'δούλη κεκληῖσθαι βασιλῆς οὐσ' αἰσχύνομαι.'
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ 280
 εἶπεν μεθεῖναι παρθένον νεανίαις.
 κάπεὶ τόδ' εἰσήκουσε δεσποτῶν ἕπος,

EURIPIDES.

λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν,
 μαστούς τ' ἔδειξε στέρνα θ', ὥς ἀγάλματος, 285
 κάλλιστα· καὶ καθεῖσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·

‘ ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία,
 ‘ παῖειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
 ‘ χρήζεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε.’ 290
 ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκῳ κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·

κρουνοὶ δ' ἐχώρουν· ἡ δὲ καὶ θνήσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν.
 ἐπεὶ δ' ἀφῆκε πνεῦμα θανάσιμῳ σφαγῇ, 295
 οὐδείς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυράν,
 κορμούς φέροντες πευκίλους, ὁ δ' οὐ φέρων
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά· 300

‘ ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 ‘ οὐ πέπλον, οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 ‘ οὐκ εἰ τι δώσων τῇ περίσσ' εὐκαρδίῳ
 ‘ ψυχὴν τ' ἀρίστη ;’ τοιάδ' ἀμφὶ σῆς λέγω
 παιδὸς θανοῦσης· εὐτεκνωτάτην δὲ σε 305
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.

ΕΚ. [*witē sad composure*]

ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν,
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἐγὼ με, παρακαλεῖ δ' ἐκείθεν αὖ
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς. 310

THE HECUBA OF

καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάυος
οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·
τὸ δ' αὖ λῖαν παρείλες, ἀγγελθεῖσά μοι
γενναῖος. [*impassioned*] οὐκουν θεινόν, εἰ γῆ μὲν κακῇ
τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει, 315
χρηστὴ δ' ἁμαρτοῦς ὧν χρεῶν αὐτὴν τυχεῖν
κακὸν δίδωσι καρπὸν, ἄνθρωποι δ' αἰεὶ
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεὶ; 320
ἄρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί;
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην· 325
σὺ δ' ἔλθε καὶ σήμερον Ἀργείοις τάδε,
μὴ θιγγάνειν μοι μηδέν' ἀλλ' εἵργειν ὄχλον
τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὄχλος ναυτικὴ τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' ὁ μὴ τι δρῶν κακόν. 330
[*turning to an old attendant among the Thorus*]
σὺ δ' αὖ λαβοῦσα τεύχος, ἀρχαία λάτρι,
βάψας' ἔνεγκε δεῦρο ποντίας ἁλός,
ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
λούσω προθῶμαί θ'. ὥς μὲν ἀξία, πόθεν; 335
[*easily*] οὐκ ἂν δυναίμην· ὥς δ' ἔχω· τί γὰρ πάθω;
κόσμον γ' ἀγείρας' αἰχμαλωτῖδων πάρα,
αἶ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων

EURIPIDES.

ναλουσιν, εἴ τις τοὺς νεωστὶ δεσπότας
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων. 340
 [*wiſh a sudden passionate outburst*]
 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
 ὦ πλείστ' ἔχων κάλλιστά τ' εὐτεκνώτατε
 Πρίαμε, γεραιά θ' ἥδ' ἐγὼ μήτηρ τέκνων,
 ὥς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
 τοῦ πρὶν στερέντες. [*indignantly*] εἴτα δῆτ' ὀγκού-
 μεθα 345
 ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,
 ὁ δ' ἐν πολίταις τίμιος κεκλημένος.
 [*wiſh scorn*]
 τὰ δ' οὐδὲν· ἄλλως φροντῖδων βουλευμάτα,
 γλώσσης τε κόμποι. κείνος ὀλβιώτατος,
 ἔτφ κατ' ἡμᾶρ τυγχάνει μηδὲν κακόν. 350

END OF SCENE II.

THE HECUBA OF

SCENE III.

HECUBA is plunged in renewed grief, having just heard of the finding of the dead body of her son, POLYDORUS. AGAMEMNON comes in and finds her lamenting over the corpse, which is lying on a bier on the ground. He addresses her with a cold surprise; she keeps turned away from him. The servant (who had been sent to fetch water, and has found the body) remains lamenting in the background.

ΑΓ. Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
 ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἤγγειλέ μοι
 μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης;
 ἡμεῖς μὲν οὖν ἑώμεν, οὐδ' ἐψαύομεν·
 σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 355
 ἦκω δ' ἀποστελῶν σε· τὰ κεῖθεν γὰρ εὖ
 πεπραγμέν' ἐστίν,—[pausing—then more gently] εἴ τι
 τῶνδ' ἐστὶν καλῶς.

[he stops, and sees the corpse; then with a start]

ἔα· τίς ἄνδρα τόνδ' ἐπὶ σκηναῖς ὁρῶ
 θανόντα Τρώων; οὐ γὰρ Ἀργείων, πέπλοι
 δέμας περιπτύσσοντες ἀγγέλλουσίν μοι. 360

ΕΚ. [aside, with a gloomy, half-absent air]
 δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
 Ἐκάβη, τί δράσω; πότερα προσπέσω γόνυ
 Ἀγαμέμνονος τοῦδ', ἢ φέρω σιγῇ κακά;

ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν
 δῦρει, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἔσθ' ὄδῃ; 365

EURIPIDES.

- EK.** [*aside, as before*]
 ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος
 γονάτων ἀπώσaiτ', ἄλγος ἂν προσθείμεθ' ἂν.
- ΑΓ.** [*gently*] οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
 ἐξιστορήσαι σῶν ὁδὸν βουλευμάτων.
- EK.** [*aside, relenting*]
 ἄρ' ἐκλογίζομαι γε πρὸς τὸ δυσμενὲς 370
 μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;
ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
 ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
 [*turns slowly away*]
- EK.** [*hesitating*] οὐκ ἂν δύναμην τοῦδε τιμωρεῖν ἄτερ
 τέκνοισι τοῖς ἐμοῖσι τί στρέφω τάδε; 375
 τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ.
 [*she turns toward AGAMEMNON, and bowing as a suppliant, touches his beard and knees, clasping his hand*]
 'Αγάμεμνον, ἱκετεύω σε τῶνδε γονάτων
 καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.
- ΑΓ.** [*graciously*] τί χρήμα μαστεύουσα; μὴν ἐλεύθερον
 αἰῶνα θέσθαι; ῥᾷδιον γάρ ἐστὶ σοι. 380
- EK.** [*proudly*] οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρομένη,
 αἰῶνα τὸν ξύμπαντα δουλεῦσαι θέλω.
- ΑΓ.** καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;
EK. οὐδέν τί τούτων ὦν σὺ δοξάζεις, ἄναξ.
 [*pointing to the bier*]
 ὄρα's νεκρὸν τόνδ', οὗ καταστάζω δάκρυ; 385
- ΑΓ.** ὀρώ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
- EK.** τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ἕπο.
- ΑΓ.** ἔστιν δὲ τίς σῶν οὗτος, ᾧ τλήμον, τέκνων;
- EK.** οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίου.

THE HECUBA OF

- ΑΓ. ἡ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι; 390
 ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσοράς.
 ΑΓ. ποῦ δ' ὢν ἐτύγχαν', ἥνικ' ὥλλυτο πτόλις;
 ΕΚ. πατήρ νιν ἐξέπεμψεν, ὀρρωδῶν θανεῖν.
 ΑΓ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον;
 ΕΚ. ἐς τήνδε χώραν, οὔπερ ἠϋρέθη θανών. 395
 ΑΓ. πρὸς ἀνδρ', ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός;
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
 ΑΓ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών;
 ΕΚ. [bitterly] τίνος δ' ὑπ' ἄλλου; Θρήξ νιν ὤλεσε ξένος.
 ΑΓ. ὦ τλήμων, ἥ που χρυσὸν ἠράσθη λαβεῖν; 400
 ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
 ΑΓ. ἦρες δὲ ποῦ νιν, ἣ τίς ἤνεγκεν νεκρόν;
 [She points to the slave-girl in the background.]
 ΕΚ. ἦδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
 ΑΓ. τοῦτον ματεύουσ', ἥ πονοῦσ' ἄλλον πόνον;
 ΕΚ. λούτρ' ὥχετ' οἴσουσ' ἐξ ἀλὸς Πολυξένη. 405
 ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβαλλει ξένος.
 ΕΚ. θαλασσόπλαγκτόν γ', ὦδε διατεμὼν χροά.
 [She points to the wound by which he had been slain.]
 ΑΓ. [with pity] ὦ σχετλιά σὺ τῶν ἀμετρήτων πόνων.
 ΕΚ. ὀλωλα, κοῦδὲν λοιπόν, 'Αγάμεμνον, κακῶν.
 ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφιν γυνή; 410
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὦνπερ σὺνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἀκουσον. εἰ μὲν δοσιὰ σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 415
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω

EURIPIDES.

δείσας δέδρακεν ἔργον ἀνοσιώτατον
 κοινῆς τραπέζης πολλάκις τυχὼν ἐμοί.
 ἡμεῖς μὲν οὖν δοῦλοί τε κάσθενεῖς ἴσως·
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν 420
 νόμος· νόμφ γὰρ τοὺς θεοὺς ἡγούμεθα,
 καὶ ζῶμεν ἄδिका καὶ δίκαι' ὠρισμένοι·
 ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρῆσεται,
 καὶ μὴ δίκην δώσουσιν οἴτινες ξένους
 κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν, 425
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με,
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεῖς
 ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά.
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν, 430
 εὖπαις ποτ' οὔσα, νῦν δὲ γραῦς ἄπαις θ' ἅμα,
 ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
 [AGAMEMNON rises, and slightly moves away]
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
 ἔοικα πράξειν οὐδέν· ὦ τάλαινα' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα 435
 μοχθοῦμεν ὥς χρὴ πάντα καὶ μαστεύομεν,
 πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνῃν
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μανθάνειν, ἢν' ἦν ποτε
 πείθειν ἃ τις βούλοιοτο, τυγχάνειν θ' ἅμα; 440
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς;
 οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσὶ μοι,
 αὐτὴ δ' ἐπ' αἰσχυροῖς αἰχμάλωτος οἴχομαι·
 καπνὸν δὲ πόλεως τόνδ' ὑπερβρώσκονθ' ὄρω.

THE HECUBA OF

[*she points across the straits*]

καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε, 445

Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·

πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται

ἢ φοιβὰς ἦν καλοῦσι Κασάνδραν Φρύγες.

ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὀρᾷς;

τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν 450

δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι.

[*more impassioned*] εἴ μοι γένοιτο φθόγγος ἐν βρα-
χίοσι

καὶ χερσὶ καὶ κόμῃσι καὶ ποδῶν βάσει,

ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,

ὥς πάνθ' ὁμαρτῇ σὼν ἔχοιτο γουνάτων 455

κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους·

ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος,

πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι

τιμωρόν, εἰ καὶ μηδέν ἔστιν, ἀλλ' ὅμως.

ἔσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν 460

καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.

[*She prostrates herself in a passion of pleading.*]

ΑΓ. [*gently*] ἐγὼ σὲ καὶ σὺν παῖδα καὶ τύχας σέθεν,

Ἑκάβῃ, δι' οἴκτου χεῖρα θ' ἱκεσίαν ἔχω,

καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνόσιον ξένου

καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην, 465

εἴ πως φανείῃ γ' ὥστε σοί τ' ἔχειν καλῶς,

στρατῶ τε μὴ δόξαιμι Κασάνδρας χάριν

Θρήκης ἀνακτι τόνδε βουλευῆσαι φόνον.

ἔστιν γὰρ ἢ ταραγμὸς ἐμπέπτωκέ μοι·

τὸν ἄνδρα τοῦτον φίλιον ἡγείται στρατός, 470

EURIPIDES.

τὸν καθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος
 ὁδ' ἐστί, χωρὶς τοῦτο κοῦ κοινὸν στρατῷ.
 πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις
 σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
 βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

ΕΚ. φεῦ· [*rising, with disapprobment*] 475

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
 ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,
 ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
 εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
 ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις, 480
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.

ξύνισθι μὲν γάρ, ἣν τι βουλευσῶ κακὸν
 τῷ τόνδ' ἀποκτείναντι, συνδράσης δὲ μή.
 ἣν δ' ἐξ Ἀχαιῶν θόρυβος ἢ 'πικουρία
 πάσχοντος ἀνδρὸς Ὀρηκὸς οἶα πείσεται 485
 φανῇ τις, εἴργε μὴ δοκῶν ἐμὴν χάριν.
 τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς.

ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
 λαβοῦσα γραῖα φῶτα βάρβαρον κτενεῖς,
 ἢ φαρμάκοισιν, ἢ 'πικουρίᾳ τίνι; 490
 τίς σοι ξυνέσται χεῖρ; πόθεν κτήσεται φίλους;

ΕΚ. [*pointing to the tents*]
 στέγαι κεκεύθασ' αἶδε Τρῳάδων ὄχλον.

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;

ΕΚ. [*pointing to the Chorus*]
 ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος; 495

ΕΚ. δεινὸν τὸ πλῆθος, ξὺν δόλῳ τε δύσμαχον.

THE HECUBA OF

- ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέφομαι γένος.
 ΕΚ. τί δ' ; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα,
 καὶ Λῆμνον ἄρδην ἀρσένων ἐξόκισαν ;
 ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον, 500
 [*pointing to the attendant*]
 πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
 γυναῖκα. [*she turns to the servant*] καὶ σύ, Θρηκί
 πλαθεῖσα ξένω,
 λέξον, 'καλεῖ σ' ἄνασσα δῆ ποτ' Ἴλιου
 'Ἐκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
 'καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους 505
 'τοὺς ἐξ ἐκείνης.' [*turning again to AGAMEMNON*] τὸν
 δὲ τῆς νεοσφαγοῦς
 Πολυξένης ἐπίσχεσ, Ἀγάμεμνον, τάφον,
 ὥς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί,
 δισσὴ μέριμνα μητρὶ, κρυφθῆτον χθονί.
 ΑΓ. ἔσται τὰδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῷ 510
 πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
 νῦν δ', οὐ γὰρ ἴησ' οὐρίους προᾶς θεός,
 μένειω ἀνάγκη πλοῦν ὀρώντας ἥσυχον,
 γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
 ἰδίᾳ θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν 515
 κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.

EURIPIDES.

SCENE IV.

HECUBA alone, preparing for the execution of her plot. Enter POLYMESTOR with a train of attendants and two children. He addresses her gently and graciously.

ΠΟ. [*clasping his hands, with a look of sympathy*]

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτῃ δὲ σύ,
Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν,
τὴν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν.
φεῦ·

οὐκ ἔστιν οὐδὲν πιστόν οὔτ' εὐδοξία 520
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
ταραγμὸν ἐντιθέντες, ὥς ἀγνωσίᾳ
σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δεῖ
θρηνεῖν, προκόπτουτ' οὐδὲν ἐς πρόσθεν κακῶν ; 525
σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχές· τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις
ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
ἦδη πόδ' ἔξω δωμάτων αἵρουτί μοι
ἐς ταῦτόν ἦδε συμπίτνει δμῶις σέθεν, 530
λέγουσα μύθους ὧν κλύων ἀφικόμην.

ΕΚ. [*with an air of the deepest dejection, not looking up*]

αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
ὅτῳ γὰρ ὥφθην εὐτυχοῦσ', αἰδῶς μ' ἔχει,
ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν, 535

THE HECUBA OF

κούκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.
 ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
 Πολυμήτορ· ἄλλως δ' αἰτίον τι καὶ νόμος,
 γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον.

ΠΟ. καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ; 540
 τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

ΕΚ. ἴδιον ἐμαυτῆς δὴ τι πρὸς σέ βούλομαι
 καὶ παῖδας εἰπεῖν σοῦς· ὁπάοντας δέ μοι
 χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων.

ΠΟ. [*turning to his attendants, who retire*] 545
 χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία.
 φίλη μὲν εἴ σύ, προσφιλες δέ μοι τόδε
 [*pointing to the tents of the Greeks*]

στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴ
 τί χρῆ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
 φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ.

ΕΚ. πρῶτον μὲν εἰπέ παῖδ' ὃν ἐξ ἐμῆς χερὸς 550
 Πολύδωρον ἐκ τε πατρὸς ἐν δόμοις ἔχεις,
 εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.

ΠΟ. μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.

ΕΚ. [*with pretence of great delight*]
 ᾧ φίλταθ', ὥς εὖ κἀξίως σέθεν λέγεις.

ΠΟ. τί δῆτα βούλει δευτέρον μαθεῖν ἐμοῦ; 555

ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηται τί μου.

ΠΟ. καὶ δευρὸ γ' ὥς σέ κρύφιος ἐζήτει μολεῖν.

ΕΚ. χρυσὸς δὲ σῶς, ὃν ἤλθεν ἐκ Τροίας ἔχων;

ΠΟ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.

ΕΚ. σῶσόν νυν αὐτόν, μὴδ' ἔρα τῶν πλησίον. 560

ΠΟ. ἥκιστ'· ὀναίμην τοῦ παρόντος, ᾧ γούνα.

EURIPIDES.

- ΕΚ.** οἶσθ' οὖν ἂ λέξαι σοί τε καὶ παισὶν θέλω ;
ΠΟ. οὐκ οἶδα· τῷ σφ' τοῦτο σημανεῖς λόγῳ.
ΕΚ. ἔστ', ὦ φιληθεῖς ὥς σὺ νῦν ἐμοὶ φιλεῖ,—
ΠΟ. τί χρῆμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεών ; 565
ΕΚ. χρυσοῦ παλαιαὶ Πριαμίδων κατώρυχες.
ΠΟ. ταῦτ' ἔσθ' ἂ βούλει παιδὶ σημήναι σέθεν ;
ΕΚ. μάλιστα, διὰ σοῦ γ'· εἴ γὰρ εὖσεβῆς ἀνὴρ.
ΠΟ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ;
ΕΚ. ἄμεινον, ἣν σὺ καθάνης, τοῦσδ' εἰδέναι. 570
ΠΟ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
ΕΚ. οἶσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
ΠΟ. ἐνταῦθ' ὃ χρυσός ἐστι ; σημεῖον δέ τι ;
ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω.
ΠΟ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ; 575
ΕΚ. σῶσαι σε χρήμαθ' οἷς συνεξήλθον θέλω.
ΠΟ. ποῦ δῆτα, πέπλων ἐντός, ἢ κρύψας ἔχεις ;
ΕΚ. [*pointing to the tent*]
 σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.
ΠΟ. τᾶνδον δὲ πιστά, κάρσένων ἐρημία ;
ΕΚ. οὐδεὶς Ἀχαιῶν ἐνδον, ἀλλ' ἡμεῖς μόναι. 580
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα·
 [*with meaning*] ὥς πάντα πράξας ὦν σε δεῖ στείχης
 πάλιν
 ξὺν παισὶν οὐπερ τὸν ἐμὸν ᾤκισας γόνον.
 [*She conducts POLYMESTOR within the tent. The Chorus sing a song. Suddenly a cry is heard within.*]
ΠΟ. [*from within*]
 ὦμοι, τυφλοῦμαι φέγγος ὁμμάτων τάλας. 585

THE HECUBA OF

ΧΟ. ἠκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλαι;

ΠΟ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

ΧΟ. φίλαι, πέπρακται καὶν' ἔσω δόμων κακά.

ΠΟ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῶ ποδί· 590

βάλλων γὰρ οἰκῶν τῶνδ' ἀναρρήξω μυχοῦς.

[*Scuffling is heard, and heavy blows upon the tent door.*]

ΧΟ. ἰδοῦ, βαρείας χειρὸς ὀρμᾶται βέλος.

βούλεσθ' ἐπεσπέσωμεν; ὥς ἀκμὴ καλεῖ

Ἑκάβη παρῆναι Τρωάσιν τε συμμάχους.

[*HECUBA comes out triumphant, brandishing a bloody knife. She turns round exulting as the noise is heard within.*]

ΕΚ. ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας· 595

οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις,

οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.

ΧΟ. ἦ γὰρ καθεῖλες Θρήκα καὶ κρατεῖς ξένου,

δέσποινα, καὶ δέδρακας οἷάπερ λέγεις;

ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος 600

τυφλόν, τυφλῶ στείχοντα παραφόρῳ ποδί,

παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγώ

ξὺν ταῖς ἀρίσταις Τρωάσιν· δίκην δέ μοι

δέδωκε χωρεῖ δ', ὥς ὀργῆς, ὅδ' ἐκ δόμων.

[*the door is burst violently open, and POLYMESTOR comes out, bleeding from his sightless eyes*]

ἀλλ' ἐκποδὼν ἄπειμι κάποστήσομαι 605

θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ.

[*She retires.*]

EURIPIDES.

SCENE V.

POLYMESTOR, in impotent, blind despair, rushing with cries about the stage. He stops as he hears AGAMEMNON coming. AGAMEMNON comes on, and does not see him: HECUBA is in the background, watching POLYMESTOR.

ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
πέτρας ὀρέας παῖς λέλακ' ἀνὰ στρατὸν
'Ηχώ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ᾗσμεν Ἑλλήνων δορέ, 610
φόβον παρέσχ' ἂν οὐ μέσως ὄδε κτύπος.

ΠΟ. [*coming forward*]

ὦ φίλτατ', ἡσθόμην γάρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾷς ἃ πάσχομεν ;

ΑΓ. ξα' [*turning and seeing the wounded man*]

Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;
τίς ὁμ' ἔθηκε τυφλόν, αἰμάξας κόρας, 615
παῖδάς τε τούσδ' ἔκτεινεν ; ἦ μέγαν χόλον
[*pointing through the open door to the corpses of the children
lying on the tent floor*]

σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.

ΠΟ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μεϊζόνως.

ΑΓ. τί φῆς ; [*turning in horror to HECUBA, who now advances*]

σὺ τούργον εἰργασαί τὸδ', ὥς λέγει ; 620

σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;

ΠΟ. [*violently, groping about again*]

ὦμοι, τί λέξεις ; ἦ γὰρ ἐγγύς ἐστί που ;

THE HECUBA OF

σήμηνον, εἰπὲ ποῦ 'σθ', ἔν' ἀρπάσας χεροῖν
διασπάσσωμαι καὶ καθαιμάξω χροά.

ΑΓ. οὗτος, τί πάσχεις; [seizing him]

ΠΟ. πρὸς θεῶν σε λίσσομαι, 625
μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.

ΑΓ. [calmly and imperiously]

ἴσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον,
λέγ', ὥς ἀκούσας σοῦ τε τῆσδ' ἑν' ἐν μέρει
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

[He seats himself as judge, and places HECUBA and POLYMESTOR
on each side of him.]

ΠΟ. λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος 630

Πολύδωρος, Ἑκάβης παῖς, ὃν ἐκ Τροίας ἔμοι
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτος ὢν δὴ Τρωικῆς ἁλώσεως.

τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν, 635
ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθίᾳ.

ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθρόοισι καὶ ξυνοικίῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα
Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον,
κἄπειτα Θρήκης πεδία τρίβοιεν τάδε 640

λεηλατοῦντες, γείτοσι δ' εἶη κακὸν
Τρώων, ἐν ᾧ περ νῦν, ἀναξ, ἐκάμνομεν.
Ἑκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον,
λόγῳ με τοιῷδ' ἤγαγ', ὥς κεκρυμμένας
θήκας φράσσουσα Πριαμιδῶν ἐν Ἰλίῳ 645
χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἔν' ἄλλος μὴ τις εἰδείῃ τάδε.

EURIPIDES.

ἴζω δὲ κλίνης ἐν μέσφ' κάμψας γόνυ·
 πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
 αἱ δ' ἐνθεν, ὥς δὴ παρὰ φίλῳ, Τρώων κόραι 650
 θάκουσ' ἔχουσαι κερκίδ' Ἑδωνῆς χερὸς
 ἥνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους·
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
 ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι 655
 τέκν' ἐν χεροῖν ἐπαλλον, ὥς πρόσω πατρὸς
 γένοιτο, διαδοχαῖς ἀμείβουσαι χερῶν.
 κατ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων
 εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
 κεντούσι παῖδας, αἱ δὲ πολεμίων δίκην 660
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν,
 κόμης κατεῖχον, εἰ δὲ κινολίην χέρας,
 πλήθει γυναικῶν οὐδὲν ἥνουν τάλας. 665
 τὸ λοίσθιον δέ, πῆμα πῆματος πλέον,
 ἐξειργάσαντο δεῖν· ἐμῶν γὰρ ὀμμάτων,
 πόρπας λαβοῦσαι, τὰς τάλαιπώρους κόρας
 κεντούσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ 670
 θῆρ ὥς διώκω τὰς μαιφόνους κύνας,
 ἅπαντ' ἐρευνῶν τοῖχον, ὥς κυνηγέτης,
 βάλλων, ἀράσσω. τοιάδε σπεύδων χάριν·
 πέπουθα τὴν σήν, πολέμιόν τε σὸν κτανών,
 Ἀγάμεμνον. ὥς δὲ μὴ μακροὺς τεῖνω λόγους 675
 εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς,

THE HECUBA OF

ἡ νῦν λέγων τίς ἐστιν, ἡ μέλλει λέγειν,
 ἅπαντα ταῦτα συντεμῶν ἐγὼ φράσω·
 [with concentrated fury]
 γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
 τοιόνδ'· ὁ δ' ἀεὶ ξυντυχὼν ἐπίσταται. 680

ΕΚ. [bitterly] Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτε
 τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.
 ἀλλ' εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
 εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαθροὺς,
 καὶ μὴ δύνασθαι τᾶδικ' εὖ λέγειν ποτέ. 685

σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἠκριβωκότες,
 ἀλλ' οὐ δύναιντ' ἂν διὰ τέλους εἶναι σοφοί,
 κακῶς δ' ἀπώλουντ'· οὔτις ἐξήλυξέ πω.
 καὶ μοι τὸ μὲν σὸν ᾧδε φροιμίους ἔχει·
 πρὸς τόνδε δ' εἰμι, καὶ λόγοις ἀμείψομαι, 690
 [turning with scorn to POLYMESTOR]

ὅς φης Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν
 Ἀγαμέμνονός θ' ἑκατὶ παῖδ' ἐμὸν κτανεῖν.
 ἀλλ', ὦ κάκιστε, πρῶτα ποῦ πόγ' ἂν φίλον
 τὸ βάρβαρον γένοιτ' ἂν Ἑλλήσιν γένος ;
 οὐτᾶν δύναίτο. τίνα δὲ καὶ σπεύδων χάριω 695

πρόθυμος ἦσθα ; πότερα κηδεύσω τινά,
 ἢ ξυγγενὴς ὦν, ἢ τίν' αἰτίαν ἔχων ;
 ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
 πλεύσαντες αὐθις ; τίνα δοκεῖς πείσειν τάδε ;
 [sternly] ὁ χρυσός, εἰ βούλοιο τάληθῇ λέγειν, 700
 ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
 ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἡτύχαι
 Τροία, περίξ δὲ πύργος εἶχ' ἔτι πτόλιω,

EURIPIDES.

- ἔζη τε Πρίαμος, Ἑκτορός τ' ἦνθει δόρυ,
 τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν 705
 θέσθαι, τρέφων τὸν παῖδα καὶ δόμοις ἔχων
 ἔκτεινας, ἣ ζῶντ' ἦλθες Ἀργείοις ἄγων ;
 ἀλλ' ἦνίχ' ἡμεῖς οὐκέτ' ἡμεν ἐν φάει,
 καπνῷ δ' ἐσήμην' ἄστν πολέμων ὕπο,
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν. 710
 πρὸς τοῖσδε νῦν ἄκουσον ὥς φανεῖ κακός.
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν ὃν φῆς οὐ σόν, ἀλλὰ τοῦδ' ἔχειν,
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον
 πολλὸν πατρώας γῆς ἀπεξενωμένοις· 715
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος·
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι 720
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπάνιζες χρημάτων, ὃ δ' ἠτύχει,
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·
 νῦν δ' οὔτ' ἐκεῖνον ἄνδρ' ἔχεις σταντῷ φίλον,
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τέ σοι, 725
 αὐτός τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
 [turning to AGAMEMNON]
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
 οὔτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
 οὐχ ὀσιον, οὐ δίκαιον εἶδ' δράσεις ξένον.
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν 730
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.

THE HECUBA OF EURIPIDES.

- ΑΓ. ἀχθεινὰ μέν μοι τὰλλότριά κρίνειν κακά·
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
 [to POLYMESTOR]
 ἐμοὶ δ', ἴν' εἰδῆς, οὔτ' ἐμὴν δοκεῖς χάριν 735
 οὔτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτεῖναι· ξένον,
 ἀλλ' ὡς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς.
 λέγεις δὲ σαντῶ πρόσφορ', ἐν κακοῖσιν ὦν.
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·
 ἡμῖν δέ γ' αἰσχρὸν τοῖσιω Ἑλλησιν τόδε. 740
 πῶς οὖν σε κρίνας μᾶδικεῖν φύγω ψόγον;
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.
 [to HECUBA]
 Ἐκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς
 στείχουσα θάπτε· [to the Chorus] δεσποτῶν δ' ὑμᾶς 745
 χρεῶν
 σκηναῖς πελάζειν, Τρῳάδες· καὶ γὰρ πνοὰς
 πρὸς οἶκον ἤδη τάσδε πομπίμους ὀρῶ.
 [he looks out to the whitening waves of the distant sea]
 εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις
 ἔχοντ' ἴδοιμεν, τῶνδ' ἀφειμένοι πόνων.

THE END.

NOTES.

SCENE I.

2. *ψῆφος* [from fertile stem *ψα-*, 'rub,' see L.S.], prop. 'pebble,' hence, from its use in voting, 'a vote.'
κρανθείσαν, prop. 'accomplished,' so 'passed' [L. and S. inaccurately, 'prevailing,' which the tense will not allow].
4. *ὀρθός*, prop. 'upright,' so 'high.'
σφάξαι πρὸς χῶμα. *πρὸς* implies motion, *σφάξαι* does not. This is called the *pregnant construction*, as it contains really two clauses in one, 'to take to the tomb and slay.' Cf. *ποῖ δεῖ χορεύειν*, *Scenes from Bacchae*, 12 (184). Achilles was buried at the promontory of Sigeum, in the Troad, just across the Hellespont, opposite the Thracian Chersonese, where the scene of the play is laid.
6. Notice the formal language, *ἐπιστάτης ἐπίστη*.
7. *παῖς Ἀχλλέως* is Neoptolemus.
8. *οἶσθ' οὖν δ' δρᾶσον* 'Dost thou know then what thou must do?' But *δρᾶσον* is imperative, and it is a good instance of the flexibility of the Greek language that the imperative can be used *subordinate* in this way.

Similarly, we find, Thuc. 4, 92, *δείξαι ὅτι . . . κτάσθωσαν*, and the negative form of the usage, Soph. O. C., 75, *οἶσθ' ὥς μὴ σφαλῇς*.

μήτ' ἀποσπασθῇς, according to the rule that *μὴ* prohibitive takes pres. imp., but aor. subj. The reason, perhaps, is, that *μὴ* with the aorist imperative (as the aor. expresses a *single act*) sounds more peremptory, and so is avoided.

THE HECUBA OF

10. ἀλκὴν, 'your strength,' how little it is. This is better than taking it 'my' strength, when there is no ἐμὴν.
11. ἀ δεῖ φρονεῖν, 'to think what is needful,' i.e., 'to be humble-minded,' and submit
12. ἀγών, 'trial.'
18. καρδίας, objective gen. after adj. δηκτήρια [δακ-, 'bite,' 'sting,' 'wound'].
- 19-20. σοὶ μὲν . . . ῥάδε. If we observe the tense, εἰρήσθαι, the sense of this rather intricate passage becomes clear: 'It is right, that as thou hast had thy say, so we who ask this question should hear (thy reply),' i.e., 'as you have spoken, will you hear me and reply?' The other ways of taking it usually overlook either the tense εἰρήσθαι, or the clear antithesis between σοὶ and ἡμᾶς. The case σοὶ after the perf. pass. εἰρήσθαι (meaning 'spoken by thee'), is the regular usage, and is best explained thus: the perf. pass. expressed originally so much more the *effect* remaining *for* the person than the *act* done *by* the person, that the Recipient Dative became the regular usage to express the agent.
23. δυσχλαυία [δυσ-, 'evil,' χλαῖν-, 'robe'], 'squalor.'
We must suppose that he was ragged and bruised about the face, to make his disguise complete.
25. οὐ . . . ἄκρας, 'not the surface,' i.e., it took a great hold on my mind, being such a strange and perilous adventure.
27. Notice the participle, regularly used as the subordinate clause after verbs of perception: the participle is *nom.*, because it has the same subject as the verb (by the ordinary rule of the *nom.* attraction).
28. ταπεινός, 'prostrate.'
29. γε of dialogue, implying assent, and limiting or making precise that assent. Thus, in English, the question and answer run, 'Did you touch me?' 'Yes, so that my hand' . . . which amounts to the same thing, only the *assent is implied, not expressed*, in Greek.

EURIPIDES.

(The explanation is given thus fully to avoid the common absurdity of saying *γε* means 'yes.')

ἐνθανεῖν, 'died on' the robe, a powerful phrase, describing the convulsive grasp of despairing entreaty. It reminds us of the Homeric *ἐν δ' ἄρα οἱ φῦ χειρὶ*, but is a still more forcible metaphor.

31. *ὥστε μὴ*. This use of the Consecutive borders on the Final. A consequence *when contemplated* differs very little from a purpose. Our phrase, 'So that I may,' has completely confused the two.

Observe the heartless and shameless tone of Odysseus, as though he said, 'What did I say? Oh, I dare say I told many lies to save my life.'

36. Notice the double acc. after verb of doing. *δύνα*, shortened form of *δύνασαι*.

37. *ἀχάριστον σπέρμα*, vocative, 'O, thankless race, ye who,' &c. The word *δημηγόρους* (which is rather unnatural in its application to Odysseus) is introduced, according to Euripides' regular custom, to catch the audience by local political allusion to the Athenian demagogues.

41. Observe the order carefully; *σόφισμα* is the predicate. 'What clever trick did they think this to be, that they passed a vote,' &c.

43. *τὸ χρῆν* [rare form of the infin. *χρῆναι*, modelled on *ζῆν διψῆν*, &c.], 'need.'

44. *πρὸς τύμβον*, v. 4.

46. *τείνει*, 'aims.'

48. *προσφάγματα*, apposition with *Ἑλένην*.

49. *ἄγει*, historic present, rather violent after *ἔλεσεν*, especially as the latter happened *after* the *ἄγει*.

53. *ἀδικούσα*, v. 27.

54. 'The plea of justice I meet with this reply.' *τῷ δικαίῳ* referring to *ἐνδίκως*, 46. *λόγον* describes what the contention (*ἀμιλλῶμαι*) was, and is therefore the *cognate* acc.

THE HECUBA OF

57. *παρηίδος* is genitive of aim, for the verb *προσπίπτω*, 'supplicating,' 'falling down before,' suggests the idea of *reaching towards*.
58. *τῶν αὐτῶν*, hand and cheek. The gen. of *attachment*, used after all verbs of *clinging to*.
65. *ἃ μή. μή*, not *οὐ*, is used in speaking of a *class*, of *anything whatever*. *οὐ* is used in negating *particular* things, as *οὐ χρῆ*.
66. *εὖ πράσσω*, is to 'fare well.'
68. *δλθον . . . με*, double acc. after words of *depriving*.
69. *αἰδέσθητι*. According to the Greek idea that affliction, being sent by the gods, claimed reverence from man, and so, that unpitying behaviour was an offence against the gods. Thus *αἰδεῖσθαι*, originally meaning 'to reverence,' comes to mean 'to pity,' 'to show mercy.'
71. *φθόνος*, i.e., *ἔστι*, 'it is a hateful thing.' But the word *φθόνος* really implies more than this. It properly means 'grudge,' 'envy,' and was especially applied to the supposed hostility felt by the gods against any excessive pride, excessive prosperity, or (as here) excessive exercise of power towards the weak, so that we may construe it 'hateful,' but it really means 'hateful to the gods' in the way described, as being extravagantly, immoderately cruel. (Cf. *Aj.*, 57, *Elect.*, 631, 1458.)
74. The Athenians were proud of their laws protecting slaves.
76. *ἀξίωμα*, 'reputation.'
78. *δοκούντων* (opp. to *ἀδοξούντων*), 'men of mark,' 'men of repute.'
79. *τῷ θυμουμένῳ* (neut.), 'from anger.'
80. *ποιῶν*. One common meaning of the *middle* is this: 'consider,' 'count.' Cf. *περὶ πολλοῦ ποιείσθαι*. It may be called the *mental* use of the middle.
81. *ἠντίχουν*, i.e., 'was preserved.' Cf. 32:
96. *κάμνω*, 'suffer,' word properly used of the sick.

EURIPIDES.

88. *φέρηται*. Observe the middle, 'to get' some reward or gain or advantage.
89. *ἡμῖν*. This is the dative of the person generally or indirectly affected, called the *Ethic* dative.
Construe 'worthy of our honour.'
91. Be careful about the order: 'if, while he lives, we treat him as a friend,' &c. *βλέποντι* gives the time and *φίλῳ* is predicate. (*βλέπω*, 'to see' the light, often for 'live.')
95. *φιλοψυχήσομεν*, lit. 'to love life,' i.e., 'shun death,' 'seek safety,' 'be cowardly.'
97. *καὶ μὲν*, 'and yet' (one regular meaning of *καὶ μὲν*, when used in trains of thought and argument, not in accompanying action), seems to refer to some dropped reflection, as Paley suggests: 'a poor honour, perhaps, but yet I too feel I should like it.' *καθ' ἡμέραν*, 'from day to day.'
100. *διὰ μακροῦ*, lit. 'through long time,' i.e., 'lasting.'
106. *τολμάω*, 'to venture,' lit. So, of misery, 'to put up with,' 'endure.'

κακῶς νομίζομεν, 'our custom is wrong.' *νομίζω*, 'to have a custom.'

ἡμεῖς is 'the Greeks': and the argument of the last six lines is, briefly: 'if you disapprove our honouring the dead, you will think us unwise; do so, and go on with the opposite habit yourselves, in order that (it may have its natural effect, and make cowards of you, and so) we may be strong and you weak.'

The whole speech is clever rhetoric: beginning with quiet moderation ('you saved me; well, I am ready to save *you*'), then a burst of natural indignation ('shall we forget our hero when dead?'), a touch of modest piety ('I want but little here below, but I *should* like my grave respected'), cheap consolation ('others have suffered worse'), and ending with the fervour of patriotism ('go on with your barbarian ways—it will be the worse for you').

THE HECUBA OF

116. *μὴ στερηθῆναι* is the infinitive of request, depending on no special word of requesting, but on the general sense of asking contained in *σπούδαζε φθογγὰς εἶσα*.
123. 'Thou hast escaped my suppliant Zeus,' for if she had been able to touch his hand or cheek, then Zeus, protector of suppliants, would have been on her side. Odysseus, by avoiding the formal supplication, escapes this.
130. 'Having no small rivalry for my hand, to whose house and hearth I should pass.'
The *ζῆλος* is amongst her suitors.
The indirect question, *ὅτου—ἀφίξομαι*, depends (in true Greek manner) on *ζῆλος*. Observe also, that she uses the Dramatic sequence, *ἀφίξομαι*, instead of the Historic sequence, *ἀφίξιόν μιν*, after the Historic Principal verb *ἐθρέφθην*.
132. *τοῦνομα*, i.e., *δούλη*.
133. *τίθῃσι*, 'makes.' Observe the two participles, *εἰωθὸς ὄν*, rare, but not unnatural.
135. Observe *ὅστις* ('one who'), after plural *δεσποτῶν*.
137. *ἀνάγκη σιτοποιῶς*, 'compulsion to make bread,' an artificial phrase, but the idea is simple enough.
138. *σαίρω*, 'sweep.' *κερκίς*, the 'loom-rod,' with which the threads, when passed across, were packed close.
144. *διεργάζομαι*, euphemism for 'kill,' (like Lat. *conficere*, *interficere*, our 'put away,' 'finish off,' &c.). See 242.
145. 'No confidence of hope or expectation.'
148. *συμβούλου δέ μοι θανεῖν*, 'share my wish to die,' i.e., 'wish with me that I may die.'
151. 'Though he endures, yet he suffers pain' . . .
152. *μᾶλλον εὐτυχέστερος*, double comparative. Cf. Hippol., 485. *μᾶλλον ἀλγίων*, and our 'Most Highest.'
160. That Paris slew Achilles is not a Homeric tradition, but probably one of the later additions which gathered round the Homeric stories.
163. This beautiful use of *ἀλλά* is really elliptical: 'But do ye

EURIPIDES

slay me [if not instead of her] yet *with* my daughter,' and so it may be translated 'at any rate.'

Cf. O. O. 241, 1276, Scenes from Ion., 164 [426], 452 [978].

167. μηδὲ τόνδ' ὀφείλομεν.

ὀφείλον, lit. 'I ought' to have done so and so, came naturally to be used for 'would that I had,' so we often find εἴθε (utinam) with it in this sense, or more commonly with the aor. ὀφελον. The negative, therefore (which properly negatives the subordinate verb, that here is not expressed), is rightly μὴ, not οὐ, after the idea of duty.

The literal meaning is, therefore, 'We ought not even to have had this [death]', i.e., 'Would that we had not even had this.'

169. κεκτημένος. Cf. 27.

170. ὅποια . . . ὅπως, both mean 'as.' The repetition is passionate, 'as ivy, as to the oak, so I will cling to her.' Cf. Troad., 147.

172. παιδός, gen. of separation. ὦς (be assured), 'that.'

175. χάλα ('relax'), i.e., 'give way.'

179. 'And be dragged by his youthful arm, an unseemly sight!' [lit., 'and make an unseemly sight, dragged,' &c.].

ἐκ is often used in poetry for 'by.' In prose ὑπὸ, with gen., is used for the agent: in poetry the usage is extended to ἐκ, πρὸς, and even ἀπὸ, and these prepositions are further used as here, where in prose we should have the instrumental dat.

182. The construction of δὲς is twofold [zeugma]: δὲς χέρα, καὶ δὲς προσβαλεῖν.

188. ὧν-, the antecedents are contained in the adjectives.
'I have no spouse, no bridal, which were my due.'

191. ποῖ τελευτήσω. See note on 4, 'where must I go and end.'

192. εἴπω, dubitative (or deliberative) subjunct., used when a person is doubting what course to pursue.

THE HECUBA OF

195. τῆς δώρου, after δόλια, the genitive of respect, a very common and widely extended usage.
197. χαίρουσιν ἄλλοι, 'the others do fare well,' a sad play upon the word χαίρει, such as is obviously possible in most languages, since the word used to bid adieu is naturally a wish for prosperity.
198. Polydorus had been sent to Polymestor, King of Thrace, who had murdered him for his gold, and his body was at this moment lying on the shore unburied. He was Hecuba's youngest son.
203. ἐκτέτηκα. Observe that the perfect is intr., the present, ἐκτῆκω, in the next line, trans.
- 206-7. 'I have no part in thee [the light of day], save while I am passing [hence] toward the sword and pyre of Achilles.' μεταξὺ is properly an adverb, meaning 'in the midst.' It is used occasionally with only *one* substantive, to imply the intervening space *between that and something else*. Thus in Ar. Ach. 433, we find—

κείται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν
μεταξὺ τῶν Ἰνοῦς.

'It lies above Thyestes' rags, *between (them and) Ino's*.'

In O. C., 291, we have—

τότ' εἰσακούων πάντ' ἐπιστήσει. τὰ δὲ
μεταξὺ τούτου, &c.

'Then you shall hear and know all: but *till then, between (now and) then*,' &c.

So here, μεταξὺ ξίφους καὶ πυρᾶς Ἀχιλλέως does not mean 'between the sword and pyre,' which would be nonsense, as the sword and pyre would be simultaneous: she would be slaughtered at the pyre; but 'between (this and) the sword and pyre,' i.e., 'while I pass hence to the sword,' &c.

208. προλείπω, intrans., 'I swoon away.'

209. μητρὸς, gen. of attachment, 58.

EURIPIDES.

210. λίπης. Cf. 8.

ἀπωλόμην. The quick-witted Greek expressed a momentary present, or immediate past, fact by the aorist. This is the *immediate* aorist. After a speech, in English we say, 'you speak truly:' in Greek they say, *καλῶς εἰλέξας*.

SCENE II.

211. δὴ ποτ', 'once.'

215. λέξω, *delib. subj.*

215-218. This is a difficult passage. It is usually translated:—
'Shall I say that thou beholdest men, or that they idly hold this vain opinion, far from the truth, thinking that there is a race of gods, while it is chance that directs all mortal affairs.'

To this there are the strong objections—

- (1) That the change of subject is very harsh, with no new subject expressed.
- (2) That *δόξαν κεκτήσθαι* ought to mean, not 'to hold an opinion,' but rather 'to have a reputation,' i.e., should be used, not of those who think, but of those of whom something is thought.

Porson escapes the difficulty by suggesting *ἡμᾶς* for *ἄλλως*, but that would only remove (1).

There are two ways of escaping from these objections without altering the text—

- (a) Make *σε* the subject of *κεκτήσθαι*, as it should be, and make *δοκούντας* in a kind of apposition (*κατὰ σύνεσιν*) with *δόξαν*, thus:—

'Shall I say that thou beholdest man, or that thou hast idly the vain repute (of so doing), a false repute, when we think that there is a race of gods,' &c.

THE HECUBA OF

(b) Make the subject of *κεκτῆσθαι* not exactly *σε*, but *σε* expanded into *ὑμᾶς*, extended from Zeus to the other gods: then *δοκοῦντας* means 'seeming' as usual, and agrees with *ὑμᾶς*, thus:—

'Shall I say that thou beholdest man, or that (ye) have this idle and vain and false repute—being reputed a race of gods—whereas it is chance that rules the lot of man.'

I prefer (b), though (a) is possible. In any case there seems no doubt it is better to refer *δόξω κεκτῆσθαι* to the gods, and not to men.

221. *ἀνέστηκε*, 'is laid waste,' lit., 'removed,' 'broken up.'

223. *φύρω*, 'defile.'

226. *μετάρσιος*, 'aloft.' This is what is called the *proleptic* (or anticipatory) use of the adjective, where it expresses not a *permanent quality* of an object (like 'a *thin* man,' 'a *blue* parrot'), but the result of a verb, as 'he filled it *half-full*,' 'he beat him *black and blue*.'

231. *μέτα*, '[having sent] after you,' 'to fetch you' (*μετὰ σέ*).

233. *δοκοῦν*, neut. impers. partic., called acc. absolute. 'Art thou come, for that the Greeks resolve,' &c.

The best explanation of the accusative absolute (which is used instead of the genitive with words that are impersonal), is to class it with the acc. of *duration*; e.g.—

ἐξὸν κτελεῖν ἐὼ αὐτὸν ζῆν,

'I let him live, *when I might* kill him.'

234. *ἐγκονέω*, 'to hasten.' [Deriv. uncertain.]

241. *τοῖσι σέ*, 'as regards thee.'

242. *πῶς καί*, 'how *did* you alay her.' For *ἐκπράσσω*, lit. 'to finish,' see 144.

αἰδούμενος, 'mercifully.' See 69.

243. *τὸ δεινόν*, 'cruelty.'

ἐχθρὰν agrees with the (unexpressed) acc. after *κτείνοντες*.

EURIPIDES.

245. *κερδαίνω* used with a kind of sad irony of sorrow, 'to win a double grief.'
249. *ἐπὶ*, 'to see.' (*ἐπὶ* with acc. is often used in the sense of 'to fetch,' 'to get,' 'to enjoy,' 'to see.')
250. *χερός*, 'by the hand,' gen. of respect or reference (like *μέλεος τοῦ πάθους*).
253. *σκίρτημα μόσχου σῆς*, 'the struggles of thy heifer,' a metaphor quite natural to a Greek ear, so familiar with the notions and phraseology of sacrifice.
255. *ῥρει*, impf. *ρέω*, here used transitively, 'poured.' This transitive use is very rare, the proper meaning of the verb being 'to flow,' but is illustrated by the aorist form *ῥρῆναι* (which, being passive, implies an active form).
260. *νῆμεμον* [*νη-* negative *ἀνεμ-* 'wind'], by obvious metaphor 'quiet.'
262. *μοι*, ethic dat. Cf. 89. 'Receive, I pray.'
κηλητηρίους, 'appeasing' [*κηλε-*ω, 'charm'].
263. *ἀγωγός*, adj., 'raising' [from *ἀγ-* 'lead'].
A magician who raised spirits was called *ψυχ-αγωγός*.
[Scenes from *Alcest.*, 703 (1128).]
268. *πάντας μολεῖν*, acc. inf., after *δός*, according to the regular Greek usage in petitions.
270. *κόπης*, 'by the hilt.' 250.
271. *κολεοῦ*, 'scabbard.' *λογός* [*λεγ-*], 'collected.'
273. *ἐφράσθη*, 'perceived.'
275. *χρός* [properly the Ionic gen. of *χρός*, used in poetry], gen. after *ἀψητας*, which takes that case like many *sense* verbs [*θιγγάνω*, *γεύομαι*, *δοφραίνομαι*, *ψαύω*, &c.], being probably the gen. of *aim*, as the Greeks conceived the senses (all but *seeing*, which has acc.) as acting with a certain effort.
280. *ἐπιρροθέω* [*ῥόθος*, 'rushing, confused noise'], 'applauded.'
281. *εἶπεν*, 'bade': it is often so used with the regular infinitive of petition; just like our phrase, 'he told them to let go,'
&c

THE HECUBA OF

283. *ἐπωμίς*, 'the shoulder-fold' of the tunic.
284. *λαγών*, 'the waist.' Observe the construction *ἐς μέσον λαγόνος*, instead of the more usual *ἐς μέσον λαγόνα*.
285. This passage brings vividly before us the profusion of lovely works of art in the midst of which the Greeks lived. 'A statue' would not suggest to them a museum, as it does to us, but every house, temple, garden-gate, or street corner. Even the word *ἄγαλμα* is significant, meaning as it does 'a delight.'
290. *εὐτρεπής*, 'ready.'
292. *πνεύματος διαρροάς*, 'the channel of her breath,' of course a fanciful phrase for her throat.
293. *καὶ θνήσκουσ'*, 'even dying,' = 'though dying.' The more ordinary use is *καίπερ θνήσκουσα* in exactly the same sense.
294. *εὐσχήμως*, 'becomingly.'
296. 'None had the same toil,' i.e., they did not set to work at one thing, but many.
298. *ῥβαλλον*, 'covered' [lit., 'threw at her with leaves'].
299. *κορμούς*, 'faggots,' from *κείρω*, 'to clip,' 'to prune.'
300. *πρὸς*, 'from.' In prose it would prob. be the genitive simply after the verb *ἀκούω*.
303. [*εἶ*, from *εἶμι*, 'ibo'].
περισσά, adverbially, 'exceedingly.'
304. *ψυχὴν*, acc. of reference.
307. *βλέψω*, aor. subj., deliberative, indirect.
309. *τόδ'*, 'another.' *ἐκεῖθεν*, 'from another quarter' (not 'from the τόδε,' as some take it: the position of *αὐ* as well as the run of the line is against that).
310. *διάδοχος κακῶν κακοῖς*, 'bringing a succession of ills to ills,' 'bringing woe on woe.'
313. *τὸ λίαν*, 'the excess,' i.e., 'the bitterest sorrow.'
315. *καιροῦ*, 'fair season.' The general sense is: Is it not strange that with land it is circumstances, not nature,

EURIPIDES.

that make the difference; with men nature, not circumstances?

320. διέφθειρε, the so-called *habitual* aorist, where the Greeks express by the aorist that which happens constantly, as it were, selecting one typical instance in the past.

321. This line is commonly construed, 'Is it the parents who make the difference, or the nurture?'

But the point of the argument is that the *nature* of man is unalterable by circumstances, and in this respect is different from land: so that to ask at the end whether it is nature or training which causes the difference between men, would be irrelevant. Further, the sense of what follows would be less appropriate; for γε μέντοι is a qualification of the principle already arrived at, and would not be used in the argument if the question were still open.

It seems best, therefore, to construe it:

'Are not the parents more important than training?' understanding διαφέρειν in its other sense of 'to be superior to,' a meaning which comes from the Greek instinct of μέωσις, or putting things mildly.

It is unusual, but not unnatural, to find ἤ after διαφέρειν, which is virtually a word of comparison.

All through this passage Euripides is writing to please the dialectical taste of the Athenians: for the question, 'whether virtue was innate or teachable,' was a favourite knotty point of the philosophers.

322. γε μέντοι, lit., 'at least, however,' the natural particles in a qualifying, conceding clause.

'Tis true, even good training can teach somewhat of the good.'

324. This line has rather the appearance of a truism, but it perhaps means that to know the good (which training may help one to do) is also of practical use in preserving from sin and baseness.

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EURIPIDES.

the smallest ring or locket is a 'theft' from the new owner!

The word *δόμων* recalls a train of passionate memories, and she bursts out into the touchingly beautiful appeal—

ὦ σχήματ' οἴκων, &c.

'O fashion of my house! O home, so happy long ago!'

344. *φρονήματος*, 'pride.'

346-7. Two kinds of ambition, rank and popularity. The thought is suited to the audience, not the characters.

348. *ἄλλως*, originally 'otherwise;' and so by euphemism, 'uselessly,' 'vainly,' 'to no purpose,' as it is used, 216.

Then, as 'vain' and 'empty' are nearly allied, it comes to mean 'only,' 'merely,' 'simply.'

'mere thoughts of the mind, vain vaunts of the tongue.'

350. *κατ' ἡμαρ*, 'from day to day.'

μηδὲν, not *οὐδὲν*, because *δρα* is indefinite. See 65.

SCENE III.

352. *ἐφ' οἷσπερ* . . . 'in pursuance of Talthybius' message,' *οἷσπερ* is, of course, the attracted relative (for *ἐπὶ τοῦτοις δ*).

353. *μὴ θιγγάνειν*, (bidding) 'that none should touch.'

354. *ἐψαύομεν*. This line is sometimes read (in defiance of metre) *οὐδὲ ψαύομεν*, to make the tense the same as *ἔωμεν*. But it is not necessary. It is correct to say, 'We leave her alone, we did not touch her.' In any case, if alteration had to be made, it is rather *ἔωμεν* that should be read *εἰώμεν*.

356. *ἀποστελῶν*, 'to fetch thee away.'

Observe that the Greeks say *τακεῖθεν*, 'the things thence,' where we should say 'the things there.' The origin of this usage is doubtless that they conceive the thing not as

THE HECUBA OF

it is, *where* it is, but as affecting the speaker *from* where it is.

τάκειθεν is a euphemism for the funeral preparations.

357. εἴ τι τῶνδ' ἐστὶν καλῶς, 'if aught of this is well.' A singular touch of pity.

361. ἐμavτὴν γὰρ λέγω λέγουσά σέ. She addresses herself as though she were some one else. The bare and precise phrase is intended to betoken a strange despairing depth of grief.

367. προσθείμεθ' ἄν. Observe the middle: 'we should but bring upon ourselves a new sorrow.'

The double ἄν is not uncommon. (Most MSS. read the second one.)

368. κλύων. Observe the nom. attraction after ὥστε. See 27.

370-1. 'Am I too much reckoning his thoughts as ill-disposed, when he is not so?'

373. ἐς ταῦτόν, 'to the same point' as I.

377. γουνάτων, 'by thy knees,' gen. prob. originally of aim, like πρὸς γουνάτων, 'towards thy knees,' lit.

379. μαστεύω, 'seek.' [μα-, 'eager.']

380. αἰῶνα, 'thy life.'

381. Observe the difference between τιμωρεῖν (374), 'to avenge,' and τιμωρεῖσθαι, 'to take vengeance on:' just the natural difference between the active and middle, that one should mean 'to redress another's wrongs,' and the other 'to redress your own.'

The sense is, 'If I can avenge myself'

391. ἀνόνητα, adverbial, 'ay, unprofitably' For γε, see 29.

396. Observe that Πολυμήστωρ is shifted from its natural place, in apposition to ἄνδρα, into the relative clause, where it is bound to be nominative. So, in Hipp. 101, τήνδ' ἥ . . . ἐφέστηκεν Κύπρις.

397. πικρότατον. πικρός, lit., 'bitter,' is used in its natural and common sense of 'that which brings disaster,' 'fatal:' for it was for the sake of his gold that Polymestor murdered him.

EURIPIDES.

398. *θνήσκει*, historic present. τοῦ, for τίνος.
400. *τλήμων*, being derived from the stem *ταλ-*, 'to bear,' describes both *misery* (being forced to endure), and, as here, *wickedness* (that which one dares to do). Thus, in *Soph.* *El.* 439, Clytaemnestra is called *τλημονεστάτη γυνή*.
404. *ματεύουσα*, another form of *μαστεύουσα*, 379.
408. *πόνων*, gen. of reference or respect, 195.
411. *i.e.*, nothing is more miserable except misery itself.
413. *δσια*, 'right.'
414. *στέργουμι δὲ στέργω* (like *αἰνέω*, 'to praise'), originally meaning 'to love,' is used by a kind of euphemism for 'to endure,' 'to be content' with something evil.
τοῦμπάλιν, τὸ ἔμπάλιν, lit., 'the backward,' *i.e.*, 'the opposite.'
415. *ξένου*, for the gen., cf. 18.
419. *δοῦλοι*, masc., on the principle that a speaker (whether male or female) if using the plural of himself or herself, always uses the masc.
421. 'For it is through law that we believe in the gods, and live discerning right and wrong:' a striking thought, that it is the *moral* conception of right and wrong which is the primal and universal fact on which religion is based, and out of which it grows. For although the idea is false historically, it being rather superstition which gives birth to religion, and that to moral conceptions, yet it marks an advanced and elevated stage of thought to see that the essential point of religion is the moral division of right and wrong.
422. *ᾠρισμένοι*, perf. middle. It is not clearly enough stated in some grammars that this form of the perfect is just as regularly used for the middle voice as for the passive.
423. *ἀνελθών*, 'coming,' *i.e.*, 'referred to thee' to put in force.
425. The mention of sacrilege is a rhetorical amplification of the charge against Polymestor, which was murder only.

THE HECUBA OF

426. ἴσον, 'just.'
427. ἐν αἰσχρῷ θέμενος, 'deeming it a shame,' lit., 'putting it (mentally) in the class of shameful.' For the middle θέμενος, see 80; αἰδέσθηναι, 69.
428. 'Standing away, like a painter, gaze at me.' See note on 285.
433. ποῖ μ' ὑπεξάγεις πόδα; 'whither dost thou withdraw thy foot from me?' The *με* is governed by the idea of *depriving*, for regularly in Greek verbs of depriving can take two accusatives; cf. 68. It is unusual, of course, to find ὑπεξάγω with that notion; but it is a natural extension of the use. [Or it may be simply the idea of *escaping*, like ἐκπλεῦσαι τὰς πολεμίων ναῦς, Thuc. 8, 102.]
- 433-440. General sense: 'Why do we learn all else fully, but Persuasion incompletely, though she is the most important of all?'
435. μαθήματα, 'studies.'
436. ὡς χρή, 'duly.'
437. 'But Persuasion, who alone is mistress of mankind,' a truly Athenian sentiment. In the ecclesia, in the law courts, in the dialectics of the philosophic schools, in the Socratic dialogues of the streets, even in the general's harangues to his troops on the battle-field, the Athenians felt that 'Persuasion was mistress.' Nothing is more remarkable in their life than the general diffusion of the power of speaking easily and readily; it was a product of that quick wit which lay at the root of much of their greatness, and it was doubtless much developed by the democracy.
438. ἐς τέλος μαθάνειν, 'perfectly to learn.'
439. μισθοὺς διδόντες refers to the sophists, as they were called, who, in the last half of the fifth century, began to teach rhetoric for pay.
- In the rest of this line there is a difficulty. The MSS.

EURIPIDES.

read *ἢ ποτὲ πείθειν ἃ τις βούλοιτο*, 'in order that at length we may be able to persuade (others) of whatsoever we please.'

If this is right, then *ἃ . . . βούλοιτο* requires explanation, as the strict mood of the indefinite clause (in primary time) would be subjunctive, *ἃ ἂν τις βούληται*. There are, however, examples of the optative being used even in primary time, where the language desires to convey the *utter indefiniteness* of a pure hypothesis, with no practical bearing.

Thus: *εἰκὴ κράτιστον ζῆν, ὅπως δύναιτό τις*.—O. T. 979.

Ἄλλ' ὃν πόλις στήσσει τοῦδε χρὴ κλύειν.—Ant. 666.

In order to avoid this difficulty, however, Paley and others read, following Elmsley: *ἢ ἦν ποτὲ πείθειν ἃ τις βούλοιτο*. On this some comments occur.

It is quite good Greek to use final particles with historic tenses of indicative, but only when one is regretting that something was not otherwise in the past, *in order that some end might have been attained*. Thus Plat. Symp., 181, D.: *χρὴν νόμον εἶναι μὴ ἐρᾶν, ἵνα μὴ πολλὴ σπουδὴ ἀηλίσκετο*, 'love ought to have been illegal, that so much enthusiasm might not have been wasted.' Other well-known examples occur: Eur. Hipp., 645, 930, 1079; Soph. O. T., 1389, 1392, &c. Now, if that is the construction Euripides used here, then there is an irregularity: for the principal verb is present instead of past. Still, as the general idea is, 'Our custom ought to have been other than it is,' *ἢ ἦν* would still be possible, and certainly *βούλοιτο* suits this better. *ἢ ἦν* is also a little more sad and hopeless than *ἢ ἦ*.

So that, on the whole, both readings are possible; but perhaps *ἢ ἦν* is preferable.

442. *τοσοῦτοι*, 'all those' I had, fifty according to one tradition.

443. *ἐπ' αἰσχροῖς*, 'on disgraceful terms,' lit. *i.e.*, 'disgraced.'

THE HECUBA OF

444. *τόνδε*, the scene represents the ruins of Troy smoking in the distant horizon.
445. *καὶ μῆν*, 'and again,' as often, of a new argument or idea.
446. *προβάλλειν*, 'to put forward.'
448. The argument is: will you not help us for the sake of your beloved Cassandra?
450. *κηδεστήν* (from *κῆδος*), 'connexion' by marriage. The sentence requires a little care in construing: 'It is thine own kin thou wilt befriend in this man, if thou dost befriend him.' The *καλῶς* is understood a second time, but of course there is no need to express it.
- 451: *μῦθος*, 'my words.'
452. *εἰ*, 'O if,' equivalent to a wish, as in English, or any other language. The suppressed condition, 'what joy it were,' or something similar, is easily supplied. This illustrates the origin of the word *εἴθε*, used with opt. to express a wish.
454. Daedalus, the mythical inventor of sculpture and architecture, is well known by the tale of having made wings for himself and Icarus; the latter, however, flying too near the sun, the waxen fastening melted, and he fell into the sea, called Icarian after him.
455. *ἔχουτο*, 'cling to;' see 58.
456. *ἐπισκίπτω*, 'urge.' *σκήπτω* properly has the meaning 'to press' (either trans. or intrans.), whence *σκήπτρον*, 'a staff,' our word 'sceptre.'
459. For *ἀλλὰ*, cf. 163.
460. 'For it is the part of a good man,' *ἐστὶ* understood.
463. *δὲ οἴκτου ἔχειν*, lit. 'to have in a state of pity,' i.e., 'to feel pity for.'
465. *τοῦ δικαίου*, neuter.
467. *χάριν*, really an acc., in apposition to the sentence, 'the favour of,' and so it comes to be hardly more than a preposition, 'for the sake of.' It is used with possessives, 486

EURIPIDES.

469. *ἔστιν ᾗ*, 'in some wise,' lit. 'there is how;' like 'est qui,' 'est ubi,' in Latin.
472. *χωρίς*, 'apart,' i.e., 'private.'
474. *ταχὺν προσαρκέσαι*, 'swift to aid,' the infinitive depending on the adjective; a regular Greek construction.
475. *διαβληθῆσομαι*. *διαβδλλεσθαι* with dat. means 'to quarrel with,' 'to be set at variance with.'
Cf. Thuc., 8, 81, *ἵνα τῷ Τισσαφέρνει διαβάλλουντο*, and again 83.
478. One of the pithy remarks about human life, of which Euripides was fond, and which applied more to the Athens of his day (*πλήθος πόλεος*) and the eager political life of the democratic state, than to Agamemnon.
479. *χρῆσθαι τρόποις*, 'to behave,' 'to act.' *γνώμη*, 'will.'
480. *πλέον νέμεις*, lit. 'to pay more,' i.e., 'to defer to.'
483. *συνδράσῃς*, for imper. see 8.
485. *οἷα πείσεται*, euphemism, to avoid mentioning her intended vengeance. Cf. Ag., 1297, *πράξασαν ὡς ἔπραξεν*.
486. *μὴ δοκῶν* . . . 'not seeming (to do it) for my sake.'
494. Observe *φονεῖν*, a licence Euripides adopts elsewhere, apparently with this word only; cf. Scenes from Electra, 257 [599], 358 [763].
495. *κράτος*, 'the mastery.'
498. *Αἰγύπτου τέκνα*. The fifty daughters of Danäus, married to the fifty sons of his brother Ægyptus, were instructed by their father to slay their husbands on the wedding night. Lynceus alone was spared by Hypermnestra.
499. *Ἀἴμνον*. The story ran, that when the Argonauts landed at Lemnos, they found it inhabited only by women, who had murdered all their husbands, and chosen Hypsipete their queen.
500. *ὧς* for *οὕτως*.
504. *χρέος*, acc. in apposition to the sentence; cf. 467.
'A matter that concerns thee no less than her.'

THE HECUBA OF

510. *πλοῦς ἐστὶ* means, 'it is possible to sail,' 'the wind is fair.'
513. 'We must wait, looking for a quiet voyage.' The change to the plural *δρῶντας* is not unnatural, especially after his mention of *στρατός*. *ἥσυχος* is perhaps not commonly applied to a voyage, but as an antithesis to 'stormy' it seems obvious enough. For these reasons Hermann's emendation, *πλοῦν δρῶντά μ' ἥσυχον*, though neat, seems unnecessary. Besides the run of the line makes *ἥσυχον πλοῦν* go together.
515. *ἰδίᾳ θ' ἐκάστῳ*, 'both to each privately.'
Observe the acc. inf. to explain *τόδε*. 'This . . . namely that . . .'

SCENE IV.

520. 'There is no confidence either in good fame, nor that one now prospering . . .' The construction is changed, and for the nom. is substituted a sentence in the acc. inf.
522. *πάλιν τε καὶ πρόσω*, 'to and fro,' 'this way and that.' *αὐτά* somewhat loosely refers to fair fame and prosperity. By saying that the gods 'mingle them this way and that,' he means to describe the capriciousness of fate.
523. *ἀγνοσίᾳ*, 'from ignorance' of what will befall us.
525. *προκόπτειν*, lit. 'to knock forward,' so 'to make an advance' (the deriv. from 'pioneers' is attractive, but requires confirmation).
κακῶν, 'in our woes,' the comprehensive genitive, like *ποῦ γῆς, ὑπάγειν τῆς ὁδοῦ*, &c.
527. *σχές*, 'stay;' *τυγχάνω* is hist. pres., of course.
530. *ἐς ταῦτόν συμπίπτει*, lit. 'falls together to the same spot,' i.e., 'meets me.' The English word 'coincide' contains the same metaphor.
535. *τυγχάνουσα*, absolutely, 'happening to be.' Only poet. in this sense; cf. Soph. El., 313, *ἀγροῖσι τυγχάνει*.

EURIPIDES.

536. *ὀρθαῖς κόραις*, 'with upright eyes,' a regular Greek phrase for honest straightforward glance, without flinching. O. T., 1385.
538. 'Besides, partly custom is the cause, forbidding,' &c.
540. *τίς χρεῖα σ' ἐμοῦ*, 'what need hast thou?' (supply *ἔχει*).
541. *τί χρήμα*, 'on what matter,' i.e., 'why?' one of those accusatives in a kind of apposition to the whole action of the verb; cf. 486, &c. Observe *πέμπω*, 'to send' or 'fetch;' *πέμπεσθαι*, 'to send for,' or 'to get fetched.'
543. *μοι*, 'I pray,' 89.
545. *ἐρημία*, 'solitude,' i.e., 'you need not fear to leave me.'
553. *τοῦκείνου μέρος*, lit. 'as to his share,' i.e., 'as far as concerns him,' acc. of respect (limiting extent).
557. *ὥς*, 'to,' usually only with persons.
560. *αὐτόν*, the gold.
561. *τοῦ παρόντος*, 'what I have,' i.e., 'and not wish for more which does not belong to me.' This is what he means Hecuba to understand; but there is probably a double entendre, for his words will also mean, 'may I enjoy what I have!' i.e., ill-gotten gold.
564. The MSS. here read *ἔστω φιληθείς*. If this is the right reading, it must mean, 'may it (my words) be welcome to you, as you are to me,' again a double entendre. He understands it as a friendly wish; she says it in bitterness.
But *φιληθείς* is very unnatural in this sense, and it has been emended, not very satisfactorily, as in the text. The *ἔστι* does not agree with *κατάρυχες* in number; but as it comes first and is a long way off, that may be perhaps considered not unnatural.
566. *κατάρυχες* [*δρυχ-*, 'dig'], 'hidden treasures.'
568. *εἰ γὰρ εὐσεβὴς ἀνὴρ* is an effective use of irony.
The double entendres all through are good instances of this favourite artifice of Euripides.

THE HECUBA OF

570. ἦν σὺ κατάνης, a splendid example of this irony.
She is plotting his destruction, and her mention of his possible death wins her credit for her kind fore-thought!
(Ultimately she does not kill him, but only blinds him.)
571. τῇδε καὶ σοφώτερον, 'it is wiser so.'
577. ἡ κρύψας' ἔχεις, 'or have you concealed it somewhere?'
579. πιστά, 'safe,' i.e., as he explains it, 'are there no men about who would suspect me?'
582. πόδα, 'the sheet,' i.e., the rope fastened to the lower corner of the sail.
583. ὧν σὲ δεῖ. The ordinary construction would be either ἃ σὲ δεῖ (πράξαι), 'what you should meet with,' or ὧν σοὶ δεῖ, 'what you have need of.' In the latter, however, acc. is sometimes found in poetry for dat., especially in Eurip. Cf. Hippol., 23, οὐ πολλοῦ πόνου με δεῖ, and, 490, οὐ λόγων εὐσημύων δεῖ σε.
The double meaning of these two lines is a splendid example of irony.
585. Here Hecuba, behind the tent door, blinds Polymestor, and then slays his children.
590. οὔτε μὴ φύγητε, 'there is no chance of your escaping.'
The principal verb being readily understood between οὔτε and μὴ, 'there is no (fear), no (chance) of its happening.'
The plural is used, because the vengeance has been wrought by Hecuba and the other Trojan captives in the tent.
592. 'The blow of a heavy hand.'
593. ἐπεσπέσωμεν is deliberative, constructed with βούλομαι, or θέλω, as is common. Cf. θέλετε θηρασώμεθα, Scenes from Bacchæ, 366 [719].
ἀκμή, lit. the 'point' of time, i.e., 'the occasion.'
601. παραφόρῳ, 'staggering.'
606. Θρηγκί. The dative after ἐκποδών, 'out of the way of.'
It is the common dative of the person affected.

EURIPIDES.

SCENE V.

608. Echo is called finely 'child of the mountain crag.'
 610. ἦσμεν, shorter form of ἦδουμεν, from οἶδα.
 611. I have adopted Porson's πάρεσχ' ἄν for πάρεσχεν, which is possible and defensible, but far less likely.
 619. 'Destroyed; nay, not destroyed, but worse.'
 621. ἀμήχανον, 'incredible' [lit. what is beyond human means, so 'infinite,' 'irremediable,' 'inconceivable,' &c.].
 625. οὗτος, 'you there,' used in addressing a person.
 627. τὸ βάρβαρον, 'the savagery.'

A truly Athenian sentiment, worthy of the justice and moderation of a free nation, that private vengeance is a mark of the savage, and that the accused must be heard in her own defence.

628. ἐν μέρει, 'in turn.'
 630. λέγοιμ' ἄν, 'I will speak:' only the delicate Greek language often avoids the positive and peremptory forms of speech by these conditional turns.
 633. 'Suspicious of the capture of Troy,' i.e., expecting it would be captured.
 636. εἴδωσα . . . μὴ ἀθροίσῃ . . . καὶ ἄρειαν.

Nothing is commoner in Greek than, in relating people's motives, to break the regular *historic* sequence, and put the subjunctive after a past verb. This is done for the purpose of making the action vivid: we think in the same tenses (so to speak) as the actors did.

This idiom once established, it is turned to good account when *two* motives have to be given, a nearer and a more remote; the nearer is put in the *primary* mood, the remote in the *historic*. So it is here.

Compare Thuc., 3, 22.

παραινίσχον φρυκτούς . . . ὅπως ἀσαφῆ τὰ σημεῖα ἦ . . . καὶ μὴ βοηθοῖεν.

THE HECUBA OF

It is not that one is probable, and the other improbable, but simply that one is subsequent to the other.

639. *αἶρεν*, 'to start' an expedition (nautical word properly).

642. *ἐν ᾧπερ νῦν ἐκδύνομεν*, 'wherein but now we were suffering.'

In prose this would be generally *νῦν δὴ*.

644. *ὥς φράσσουσα*, 'as tho' about to tell.'

648. The more usual construction of *μέσος* is *ἐν μέσῃ κλίῃ*, 284.

649. Observe *ἐξ ἀριστερᾶς*, where we say, 'on the left.' Cf. 356.

651. I have taken Hermann's neat emendation *θάκουσ' ἔχουσαι*, and *ἦνουν*, for '*θάκουσ' ἔχουσαι*, and *ἦνουν θ'*.'

'They praised the Thracian shuttle' is intelligible, when they were admiring (with false flattery) Polymestor's dress. But 'holding the Thracian shuttle,' meaning 'the Thracian robe,' is very harsh.

652. *ὑπ' αἰγᾶς*, 'against the light,' holding it up to see it better.

653. *κάμαξ* ('a pole'), 'the spear-shaft.'

654. lit. 'made me bare of my twofold equipment,' i.e., under pretence of admiring his spear and outer garment, they took them away from him. So, according to the real sense, the nom. to *ἔθηκαν* is not *ἄλλαι* but all of them.

655. *τόκας*, generally of animals, 'a mother.'

ἐκπαγλίσσεται, 'to admire,' said to be from *παγλ-* = *πλεγ-*, 'strike.'

656. *ἐπαλλον*, 'dandled.'

657. *διαδοχαῖς ἀμείβουσαι χερσὶν*, 'passing them from hand to hand,' lit. 'with succession of hands.'

The *διὰ* expresses *trans-*mission, down a line of succession. Observe the defective cæsura here.

658. *ἐκ-*, 'after,' like *τυφλὸς ἐκ δεδορκότος*. O. T. 454.

πῶς δοκεῖς, 'how think you,' used by Eurip. where he wishes to describe something sudden or surprising. Hipp. 446, I. A. 1590.

659. *ποθὲν*, indef., 'from somewhere.'

EURIPIDES.

660. *κεντέω*, 'stab.'
δίκτην, 'like,' said to be the old meaning of *δίκτη*, 'the custom, the way,' so, in acc., 'after the way of,' and hence used adverbially. Perhaps it is another case of apposition to the act. Cf. 467.
662. *κῶλα*, 'legs.' (Cf. *colon*, prop. a 'limb' of a sentence.)
663. *εἰ—ἐξάνισταίην*. The optative expresses here a *general* supposition; 'if ever I did' = '*whenever* . . .'
 Cf. *εἴ τις ἀντίποι, εὐθὺς τεθνήκει*. Thuc. 8, 66.
 'If ever any one (= whoever) said no, he was at once put to death.'
664. *κόμης*, 'by the hair.' Cf. 250.
665. *πλήθει*, dat. of cause.
668. *πύρρη* (root *παρ-*, 'go through'), 'a pin' of brooch or buckle.
670. The verb is *ἐκπηδήσας*. This separation of the preposition is called *tnesis*.
673. *σπεύδων χάριν*, 'promoting thy good,' 'doing thee zealous service.'
678. *συντεμών*, 'cutting short,' *i.e.*, summing up.
680. *συντυχών*, 'meeting, dealing' with them.
ἀεί, 'from time to time,' *i.e.*, 'whoever deals with them.'
683. *ἔδρασε*, *i.e.*, *ὁ ἄνθρωπος*.
684. *σαθρός*, 'rotten,' 'unsound.'
685. *τᾶδικ'*, 'injustice,' the subject of *δύνασθαι*.
686. *ἀκριβόω*, lit. 'to make accurate,' so, 'to study,' 'to learn fully.'
688. *ἀπώλοντο*, where we should say 'perish:' the habitual aorist. Cf. 320.

This is one of the passages where Euripides attacks the *σοφισταί*, who taught rhetoric and dialectics. At first Euripides' own delight in the philosophic questions and the new spirit of inquiry caused him to be classed (not unfairly) with the sophists; and it was only gradually

THE HECUBA OF

that a strong opposition grew up to the deleterious tendencies of the new teaching, so that the name *σοφιστής* at last became unpopular. It is probable that he, in the later years of his life, tried to distinguish himself from the mischievous developments of sophistical teaching. At any rate, the *Bacchae*, his last play, is an attack on the excesses and dangers of the questioning spirit.

689. τὸ μὲν σόν, 'my duty to thee.'
 φρομῖους, 'in the matter of prelude.' Dat. perhaps of manner.
696. κηδεύσων, with intent to wed.'
701. κέρδη τὰ σά, nom. 'thy lust of gain.'
704. 'Hector's spear still flourished.' A strong but natural metaphor.
705. τί δ'. The δὲ introduces apodosis of the sentence, i.e., the principal clause. This is common in Greek.
 The argument is:—'Much more zeal would have been shown if you had done this while Troy was yet standing.'
709. ἐσήμεν' ἄστυ, 'the citadel gave signal with its smoke.'
 i.e. of its capture. πολεμίων ὕπο, 'fired by the enemies' hands.'
717. ἔχων καρτερεῖς, 'patiently keepest it,' a touch of irony, as if it cost him an effort.
718. τρέφων = εἰ ἔτρεφες.
720. ἀγαθοί = οἱ ἀγαθοί.
721. τὰ χρηστά δ' αὖθ' ἕκαστ' ἔχει φίλους.

The thought is a little obscure, and has been misunderstood. It is as follows:—

'If you had been faithful and brought him up, he would have been (718) your friend, whether in adversity or prosperity: for in adversity a good man is the truest friend, and "all prosperity has friends of itself," finds its own friends. Now you have both lost him for your friend (724) and lost the gold for which you slew him.'

EURIPIDES.

730. αὐτόν, ipsum.
731. δεσπότης δ' οὐ λοιδορῶ, i.e., I won't suppose anything so base of one in your high station.
736. Ἀχαιῶν, sc. χάριν.
738. πρόσφορα, 'befitting,' i.e., 'your defence is specious [but really barbarous]'.
739. τάχα, 'perhaps' (lit. 'quickly,' i.e., it may 'easily' be so).
741. μάδικεῖν, μὴ ἀδικεῖν. φύγω, delib.
743. τὰ μὴ φίλα, i.e., the punishment you have got.
749. The play ends with another effective touch of tragic irony: for he wishes he may find all well at home, where Clytaemnestra is waiting to murder him, and her adulterous lover, Aegisthus, occupies his home and throne.

THE HECUBA OF

GRAMMATICAL INDEX.

MOODS AND TENSES.

- Imperative subordinate, 8.
- Indic. pres. historic, 49, 398, 406, 527.
 - „ aor., immediate, 210.
 - „ „ habitual, 320, 688.
 - „ perf., pass., and midd., 422.
- Infin., of petition, 268.
 - „ after adj., 474.
 - „ with acc. after *ῥόδε*, 515
 - „ „ as nom., 520.
- Subj., deliberative, 192, 215, 741.
 - „ „ indirect, 307.
 - „ „ „ after *βούλομαι*, 593.
 - „ final, after historic tense, 636.
- Opt., pure, 748, 749.
 - „ conditional with *εἰ*, a wish, 452.
 - „ „ as future, 630.
 - „ final, with subj., 636.
 - „ with *εἰ*, indefinite, 663.
- Particip., after perception verbs, 27, 53, 169.
 - „ as condition, 718.
- Sequence, 130.

PARTICLES AND CONJUNCTIONS.

- ἀλλά*, of earnest entreaty, 163, 459.
- γε*, of dialogue, 29, 33, 391, 540, 597.
- γε μέντοι*, qualifying, 322.
- δέ*, of apodosis, 705.

EURIPIDES.

ει for ειθε, 452.

„ indefinite, 663.

ἦ after διαφέρω, 321.

καὶ μὴν, 'and yet,' 97.

„ new point, 445.

μῆ, with aor. subj., 8, 60, 210, 483, 537.

„ and οὐ, 65, 350.

οὐ μῆ, with subj., 590.

δοτε, of contemplated consequence, 31.

CASES AND PREPOSITIONS.

Nom. attraction, 27, 368.

Acc., double, after verb of *doing*, 36, 37

„ „ *depriving*, 68, 433.

„ cognate, 54.

„ absolute, 233.

„ reference, 134, 304, 553.

„ apposition to sentence, 467, 486, 504, 660.

Dat., after perf. pass., 19.

„ ethic, 89, 262, 327, 548.

„ persons affected, after ἐκποδών, 606.

„ cause, 665.

„ manner, 689.

Gen., objective, after adj., 18, 22, 415.

„ aim, 57.

„ „ after sense verbs, 275.

„ „ „ entreaty, 377.

„ attachment, 58, 209, 455.

„ separation, 172.

„ respect, 195, 250, 408.

„ comprehensive, 525.

THE HECUBA OF EURIPIDES.

- διὰ, c. gen., 'in state of,' 463.
,, (in comp.) transmission, 657.
ἐκ, post. for 'by,' 179.
,, 'on,' 649.
,, 'after,' 658.
ἐπὶ, c. acc., 'for,'
,, c. dat., 352.

MISCELLANEOUS.

- αἰδώς, 69, 242, 427.
ἀν, double, 367.
Art, 285, 428.
Cæsure, 657.
Comparative, double, 1, 52.
Consecutive and final, 31.
Euphemism, 144, 242, 414, 444.
ἤσμεν for ἤδειμεν, 610.
Indirect question, 130.
Irony, 568, 570, 583, 748.
μεῖωσις, 321.
Middle, 80, 88, 381, 427.
Oxymoron, 334.
Pregnant construction, 4, 44, 191.
Proleptic adj., 226.
Relative attracted, 352.
Repetition, passionate, 170.
Supplication, 123.
Tmesis, 670.
φθόρος, 71.
Zeugma, 182.



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